

TWENTY-FOUR PAGES



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STELLA MAYHEW.



ARE you discouraged? There is a surprising unanimity about that answer. Every one we know, in or out of the profession, seems to be discouraged. It appears to be a chronic condition of human nature, and the man who wrote "Hope springs eternal in the human breast" didn't know his twentieth century nor his United States. The ingredient of contentment was left out of the queer mixture known as an up-to-date American.

Do you study the faces of audiences? Have you seen the strained, set sadness of the American face taken unawares, surprised in repose? Study the faces before the curtain rises, in the dull ten or fifteen minutes of inaction and waiting. Worry, worry, worry! Climbing off the tender that brought a traveling party from Cherbourg to the big four-smokestacked and German banded affair that carried them home, we encountered Paul Potter, the playwright, on the waiting vessel. "All Americans," he observed. "I knew it as soon as we sighted you and I saw your pale faces." Of course, you brought a cargo of worry?

You see our national fault has found us out. The American is nervously ambitious. Until he learns the deep lesson of entire self-reliance, believes less in luck and more in intelligently directed work, becomes less of a flutter budget and more of a rock of ages, he will carry about a withered, prune-like face, a mind in tumult and a heart in rebellion. It isn't conditions that we must change. It is ourselves.

Can you afford to be discouraged? Within every one of us is the power to direct our lives into successful channels. If we waste half of it in emotional riots we are like a steamer setting out to cross the ocean with half a crew. We are making of ourselves slaves of the wind and wave of circumstance, instead of its master.

Or, to change the figure, our vital force, which is our working capital, is a reservoir which health of mind and body, poise, keeps full. But, provide a leak of hate, another of worry, another of excess of any sort, and see how the reservoir lowers, lowers until it is all but empty. What chance for success has a man or woman of depleted vital force against the world's odds? "No one can be effective," it has been said, "unless he holds himself together." The wastes of life are appalling, and discouragement is one of the greatest of its leaks.

No one can afford to be discouraged.

Why are you discouraged? Is it that conditions are not favorable to success in your profession? Some of them, I admit, are exceedingly unfavorable; but conditions never conquered a strong man. They have deferred his success. They have nagged and tripped and annoyed him, but they have done him a service, too, by developing the fighting muscles that might otherwise have remained flabby. Obstacles the lazy-minded call insuperable are not a stone wall of circumstance against which you are bound to bruise your head. They are a punching bag to develop biceps.

Besides, are you quite sure you know what you want? Honest now!

You want success certainly, but have you eliminated the vague and general, and decided in what particular line of parts or what branch of the business you want to make your success? The man who sits and sighs that he wants to "get on" won't wait himself by his sighs into any port. Rather he will be run down by a craft sailing by the compass of determined effort.

Have you a clean cut purpose and a definite line of action? Then what is lacking but effort?

"Make up your mind what you want to do and do it," said Frank Pixley, who has done. Doing it means working tirelessly, ceaselessly, endlessly, but in the end work always wins.

Are you discouraged because all is not well with you in a realm quite outside that of "the profession"? Have things not gone well with you in the uncertain world of the affections?

Then the hurt is deep and you feel your impotence, and trite recipes for business or professional success pall.

But in the depths of your grief, or the height of your rage, remember that one man or woman does not make a world. Don't think if one has failed that humanity is all askew; to believe that every one is cut on the bias because some one you have been gilding with your ideals has proven not quite perpendicular is to look cross-eyed at life.

Some day you will look at the matter with level eyes. After a while you won't care.

Don't indulge any dark fancies about going hence because of one individual's defections in a country of 80,000,000 souls. It will not be long before you will be keenly conscious of the existence of the other 79,999,999, believe me, and the quickness with which you rally will be the measure of your strength.

Brooding over a painful memory is on a par with courting nightmare. Try filling the void with some new interest, and let it be saner, safer, more wholesome than the old.

No strong man has gone awreck for a woman since Samson. And fashions in women are changing. Griseldas and Penelopes are going out, Junos and Minervas coming in. Believe in the big, toiling, hurrying, perspiring human world. It is better than it is bad.

Inject a little more unselfishness into it yourself. Try to be cheerful. There is a good deal of reflex action about cheerfulness. Smile, and after a while you will feel like

smiling. At least, be brave! First, last and all the time, be brave!

Among some stray bits struck off by Dion Boucicault's pen before death's hand stopped it I found the other day this early appreciation of Mrs. Fiske:

"Where shall we place this rare, unique, fantastic creature, who is still too young to comprehend the work that lies before her? Here is no radiant Juliet, no stately Pauline, no majestic Parthenia. Here is only an odd morsel of humanity, half child, half woman; a creature with thin, wiry body, a pale face, nervous lips and wonderful eyes.

"The trifler who goes to hear Mrs. Fiske, expecting to be amused, might as well seek for something to laugh at in Raphael's Madonna, or expect to giggle over 'Paradise Lost.' He would try to trace the air of a coon song in a Beethoven Symphony, and would probably wonder if the Venus de Milo were a 'bachelor maid.'

"I have had a glimpse into the future history of the American stage. I have just seen the actress of the coming generation. She is like a frail bark that is tossed by tempests now, but at the proper time she will get into port and all the world will be at her feet."

"Ignore the years and the years will ignore you," is a precept observed by Pauline Hall, who is more beautiful to-day than in the nearly forgotten days of her Casino exuberance.

A tenderer, softer beauty is hers. It is as though a doll of perfect features and brilliant colors had suddenly become instinct with a woman's life. Miss Hall came in from Carolyn, Conn., where she is spending the Summer, on a domestic errand. She was buying firecrackers for Baby Pauline and Baby Pauline's friends, for "We must make the kids happy," she said.

Baby Pauline has been the rarest of cosmetics and preservatives for her mother. Miss Hall is considerably thinner than she was a year ago, and the subtracted avoirdupois in this instance means added beauty. She was framed in a lovely, fluffy gown with black ground, with infinitesimal white dots, and a chic black hat with a bunch of red roses, fresh as though just plucked from a parent jacquemot stem, on the side, where they drooped, against her satiny black hair. She was chic and glowing as ever with the newer and greater beauty of an inward illumination, the light that Baby Pauline has brought into her life. This is an age of beauty specialists, skilled and successful, but the greatest of them is happiness.

Miss Hall is contemplating a tour of Australia and the baby will go with her.

If the New York statutes permitted this writer to have a child, which it doesn't under existing conditions, and it were a boy and ugly, she would thank the powers that preside at births and would make a high-priced comedian of him.

Nature designed Raymond Hitchcock for a comedian. His drawl and his serious, long featured Yankee face are his fortune. Eddie Foy's puckered and abnormally innocent phiz means many thousands a year to him, and Charlie Bigelow should have coined a competence, if he hasn't, out of that naked, peaked head and delightfully impudent nose of his.

Cross my heart, I should welcome a piquantly ugly son, but over a strikingly handsome son I should shed bitter tears. Visions of Adonises on coach boxes and in cafes with napkins over their arms would pass before my prophetic vision. For even a Cook's tourist seeing New York from a touring car that starts from Twenty-third Street knows that the handsomest men in the city are coachmen and waiters.

William H. Thompson gives advice to his brothers and sisters of the profession concerning their vacations. In substance it is: "Get out of the atmosphere of the stage to an extent by going where there are few or no actors, but give an hour a day to thinking of the part you are to play next season. It is the amount of thinking an actor does about a part that determines its success the next season."

The Matinee Girl has hesitated to express her thanks for the letters that have come to her from every part of this country, written by readers of THE DRAMATIC MIRROR, because she did not know in just what mold to cast them. Words are adequate for the transaction of business and for such every day affairs as conference with the chambermaid about missing perfumes and aged dust. Words never fail us for receipt signing and for judicious scoldings. But this writer is so constituted that, I hope, valiant in battle, she can't bear kindness with equanimity. She keeps her loins girded for combat, but kindness knocks her out in the first round. And so it is that when letters of love and thanks and heartfelt wishes from the boy and girl troopers come to her with her morning tray she has to work hard to keep the grateful tears out of her egg cup. But it is the most joyous misery in life and she would feel bereft if the letters stopped their morning fluttering.

From a girl in California came a card that I have tucked proudly into the corner of a California sepiu souvenir, and I glance at it gratefully many times a day, especially on the weary days. From Michigan came a dear, brief letter from a warm-hearted girl, a letter

that, reread and reread again, made music for me, and though received months ago, still sings its message, high and sweet above the din of life. And the mother out West who wrote from the depths of a mother's heart about the little girl on the road; and the boy in Brooklyn who said he wasn't going to tell his troubles any more; and the other boy who wrote on a train in Indiana to tell he had decided to "brace up and do better;" and the good fellow in New York who gave me the blessing of the New Thought; and "The Unknown," who wrote simply from Colorado, "I thought you might like to know that you have helped me"—these and all the welcome others bring to The Matinee Girl what revivalists call "a realizing sense of her unworthiness," but besides a heart full of happiness and a world full of sunshine.

Write me about whatever interests you and be sure it will interest me. I've never yet received a dull letter from one of the profession. The Matinee Girl likes every one of you, right straight through to the blonde curled babies, new ones every season, that gravely perch for a good salary on Chauncey Olcott's and Andrew Mack's knees. So write her. She would like to hear from you about a good many things; for instance, why you don't send your two dollars a year to the Actors' Fund.

Since a progressive New York newspaper has dared to reprint, apropos of the right attitude toward censure, the ancient story of the judge and the dog and the moon, The Matinee Girl ventures that other, a year or two younger, about the discontented man.

Sam was a pessimist. He had a long face, eyes that swam in a mist of mournfulness, and a mouth that, to charitably put it, was a Cupid's bow inverted and frightfully out of drawing. Nothing ever pleased Sam. If it rained he complained that the weather was sending him to the grave with rheumatism. If the sun shone he groaned because he knew he would have a sunstroke. The street cars were sometimes too fast, sometimes too slow, but they never once struck the right gait for Sam. Every waiter on Broadway knew and dreaded him as a child dreads vaccination. Sam never ate a dish in all his fifty years that was to his taste. It was too hot or too cold, too highly seasoned or not seasoned enough. Sam, in Sam's eyes, was a wretched victim of the world's perversity.

"Waves of misery bore him helpless through the years and in due course Sam died. Two of his friends met at the funeral and one of them said:

"Poor old Sam! He's gone to heaven, where there will be no more fault finding. He'll be satisfied at last."

Three weeks later the friend followed Sam to heaven and they met on one of the golden streets. To the friend's amazement Sam pulled a longer face than on earth.

"Why, Sam!" exclaimed the friend, after greetings, "is it possible that you don't like your accommodations? I did think you would carry a round face in heaven."

"Everything's against me," tearfully answered Sam. "When I crossed the River Jordan I got my feet wet and I've had a cold ever since. And when I climbed the golden stair I knocked a feather out of my wing. I had to wait three weeks for this halo, and when it came, it didn't fit worth a d—n."

THE MATINEE GIRL.

THE "I" IN THE WAY.

What does the public want? That is the vital question to the actor. This last season has puzzled many, but it has made the serious think.

The other night at the theatre something struck to the vital part of my thinking machine and set it in active operation. That particular something was the way in which an actor said: "I love you."

He said it just as I have heard actors say it many times before, only that it happened to strike the bull's-eye of my observation. He said "I" in caps, paused, and gobbled out in one indistinct word "loveyou."

The "love" was not of much importance, neither was the "you," but the "I" stood out fiercely important. And therein lies food for thought.

Hasn't the "I" been too much emphasized in the dramatic profession? Isn't the public getting just a bit weary of it? Doesn't it stand for that blatant, theatrical heroism which has so noisily rung out its own virtue until it has begun to sound brassy and irritating? Wouldn't the actor show wisdom to make of more importance in his art the "love" and the "you"?

The emphasized "I" corresponds to that old-fashioned religious enthusiasm which was always making such a howl about saving its own soul. The howl took up all the time, and the neglected soul shriveled until there wasn't any to save. Such an attitude bores us now, or excites our ridicule.

The simple genuineness of life is making a stronger appeal all the time. Its virtue is felt in the modern realism of literature, and it has been the foundation principle in those dramas that have met public approbation.

The heroism that parades itself is a thing of the past. An ounce of genuine human interest is now worth, at the box-office, a ton of false racket. The public has not grown so critical as to literary merit, but it does demand that a thing shall be true to life.

Nothing so stultifies human growth as that abnormal emphasis of the "I." The actors who cultivate it so exclusively are the ones who drop from the tree of art like windfall pippins—stunted, bitter and withered. The actors who ripen in their profession are the ones who give importance to the "love" and the "you." The "I" isn't so big and so much in the way as to obscure their view into the wide world visions and the broader life interests.

The public demands in the actor and the dramatist more of this real strength which comes from a deeper knowledge of life's meanings. The great dramatists have possessed it. But each age develops new conditions, and the want now is for dramatists and actors who can truly interpret the life of to-day.

GERTRUDE ANDREWS.

ENGAGEMENTS.

For Phil A. Kilford's company, giving open air performances of As You Like It: Ivah M. Williams, Charles D. Coburn, William D. Emerson, James Young, Lillian Lancaster, Fern Foster, and Mrs. William Emerson. Company opens July 6.

Daniel F. V. Flynn has signed with Rowland and Clifford for the coming season to play the juvenile heavy in one of their Over Niagara Falls companies.

Grace Huntington, as leading woman with Daniel Sully.

REFLECTIONS.

Tom North, for the past five seasons manager of The Slide Tracked company, has severed his connection with it, and is at present connected with Wenona Beach Casino, Bay City, Mich. Mr. North, through considerable influence, recently purchased a very valuable piece of land in Bay City, and has erected on it a beautiful home. In the future he will make Bay City his permanent home and address.

E. J. Carpenter is recreating among the lakes of Northern Minnesota and North Dakota, and incidentally looking after his ranch interests in the latter State.

Fred G. Nixon-Nirdlinger, general manager of the Nixon and Zimmerman Enterprise, has leased the Grand Opera House, Wilmington, Del., for a period of years, and will add to the circuit of that firm. Jesse A. Baylis, who has had the theatre for the past thirty-five years, it is understood, will be retained as resident manager.

Frank McKee has arranged with Alfred Henry Lewis for the production of a dramatization of the latter's novel, "The Boss." The play will be made by George Broadhurst, and Thomas Wise will play the leading part, that of John Kennedy.

Invitations have been issued by Mrs. Timothy Lucien O'Connor, the sister of Elizabeth Tree, for the wedding of Miss Tyree and James Stetson Metcalfe, which will take place at the Marble Collegiate Church, this city, next Thursday.

Oscar Eagle, stage-manager of Mrs. Wiggs of the Cabbage Patch company, was robbed last Tuesday in Chicago of his traveling bag, containing the manuscript and orchestration of the play. Mr. Eagle was in the Postal Telegraph office, when a stranger accosted him. After the man left the office he discovered that his grip had gone with him.

Mrs. Ben. S. Higgins (Lillian Sackett) has undergone a serious surgical operation, and is very ill at the New York Hospital.

Joe Cawthorne was recently elected a member of the Monmouth Auto Club of Asbury Park, N. J.

Eugene Cowles, Maud Kennedy, Aubrey Boucicault, Harry Snow, and A. H. Simmons and family are summering at Asbury Park, N. J.

On May 4, 1904, John M. Hickey, through his attorneys, Milliken and Nicholson, filed his petition in bankruptcy. He obtained his discharge July 6.

The Professional Woman's League was entertained by Dusa at Venice Friday evening, July 1. The women were treated to rides in the gondolas. The invitation was extended through the courtesy of the musical director of the League, Annie Abbott. Among those present were Mrs. Ross and Mrs. Westford, sisters of Lillian Russell; Mrs. Sol Smith, Mrs. Banker, and, of course, "Aunt Louisa" Eldridge.

Frederick Forrest is playing all the leading comedy business in Robert B. Mantell's repertoire. Mr. Forrest was the guest of the Royal Cape Breton Yacht Club, Sydney, Cape Breton, during the two weeks the company played there. He says there is good business for good companies up through the maritime provinces.

Berenice Belknap, who has been ill at Hamot Hospital, Erie, Pa., is now convalescing in the mountains of West Virginia. She was leaving woman with Gordon and Bennett's A Royal Slave company, No. 1, during the past season.

Thomas E. Shea, who will next season star under Nixon and Zimmerman's management, has been elected president of the National Bank of Belfast, Pa. Mr. Shea will have a new play next season, entitled "The Great Adventurer," founded upon the life of Napoleon. James Wall, who has been for years connected with Mr. Shea, will represent that actor again next season.

G. F. McDonald writes to THE MIRROR from Montgomery, Ala., that, while Jacob Wells has secured a lease of McDonald's Theatre, in Montgomery, Ala., and will manage it, he, Mr. McDonald, still retains the ownership, although he has retired from business.

Rehearsals for San Toy commenced July 6, and the company for The Silver Slipper has been called for July 11.

William B. Mack, who has been a member of Mrs. Fiske's company for two years, has been re-engaged for next season. Mr. Mack, who is a very promising actor, has played a wide range of parts in Mrs. Fiske's repertoire. He was especially successful in the role of Teasman, Hedda Gabler's husband, last Autumn, and more recently in Chicago he acted Fabio Ronaldi, the Italian baker, in Little Italy, a character originated by Frederic de Belleville, with power and pathos.

James E. Sprott, a London newspaper man, who for the last two seasons has been acting as press agent and business-manager for Harry Corson Clarke, Virginia Drew Treseott, and others, was married in Holy Trinity Church, Minneapolis, Minn., by Rev. Stuart Purross, to Helen Dunlevy, of Bridgeport, Ohio. Miss Dunlevy last season appeared successfully in Virginia Drew Treseott's production of Satanstoe.

J. Fred Zimmerman, Jr., manager of Bertha Gailand, has secured ten weeks' time at His Majesty's Theatre, London, beginning in September, 1905, and will introduce Miss Gailand in Dorothy Vernon of Haddon Hall. He has also bought the American rights to a new play by an English author for Miss Gailand, and she will be seen in it in New York next Spring.

De Voe Pasqualina is about to sail for Europe on her way to Italy, where she will settle the estate she lately inherited. She will then tour Europe, and remain abroad one year.

The dramatic possibilities of the results of the mysterious potion described in J. A. Mitchell's "The Villa Claudia" have suggested themselves to several playwrights, who have sought permission to put the book into stage form. Mr. Mitchell, who has successfully tried his hand at a great many things, including architecture, painting, illustrating, publishing and editing, has a mind, however, to see what he can do as a dramatist, and it is likely that the coming season will see "The Villa Claudia" on the stage in a dramatic version made by the author of the book. The experiment will be at least interesting as a further argument in the discussion of whether the successful writer can possibly be a successful dramatist.

J. W. Bankson is slowly recovering from his illness, and expects by the opening of the season to be fully recovered.

Joseph Weber, president of the American Federation of Musicians, which held its annual convention in New York four weeks ago, came to New York on July 4 to confer with the members of the union on what he calls the ultimatum of the Theatrical Managers' Association, given some months ago. The theatrical managers then decided on a scale of wages different from that of the union. President Weber says that nothing would be done until it came nearer the season. The reductions proposed, he said, were so great that the union would not stand for them, and that the new schedule proposed by the employers means a reduction all the way from 25 to 140 per cent. in wages. In some cases the wages are to be cut from \$7 a day to \$3. He would not say what course the Federation would adopt.

Frank Deshon, who for several seasons has been with Nixon and Zimmerman, has just entered into another long term contract with that firm, and will next season again be seen in Miss Bob White, which is to open its season at Manhattan Beach Aug. 22. Cecelia Rhoda will be the Miss Bob White.

Selma Herman, who is to star this season in Wedded, but No Wife, under the management of the Fielding Amusement Company, begins rehearsals July 20, and opens her season early in August in Cleveland, Ohio.

Will D. E. BENN, agent, communicate immediately with S. MIRROR office.

SHOP TALK.

"I last week passed a day at the Actors' Home, on Staten Island," said the tragedian. "It was not by many my first visit, and I trust it may not be the last."

The tall man said that he kept so beastly well he feared he would never become eligible, and the comedian said that if managers continued to engage him for fat boys he would never reach the age limit.

"Each visit to that ideal retreat," con-

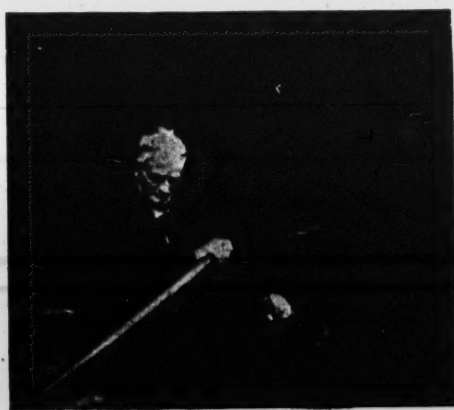


Superintendent Allison and Milton Nobles.

tinued the tragedian, "emphasizes my conviction that never in the world's history, as thus far revealed to us, has a profession or a guild done for its superannuated what the American actor has done for his. And it is the result of my observation that the dear, good men and women who have found a haven there are fully alive to this fact. They appreciate their home and enjoy to the full its free-handed, unconventional hospitality. They are glad to welcome friends, acquaintances, indeed all professionals, and their chief regret appears to be that so few of their former associates avail themselves of the privilege. It was my good fortune on the occasion of my recent visit to meet at the Home one of the Board of Fund Trustees, and a member of its Executive Committee. He was on a visit of inspection and pleasure combined.

"Next to my own home and family, and my professional duties," he said, "this place has my attention. I love the spot, not alone for its natural beauties and artistic embellishments, but for the beautiful sentiment that, hovering about it like a halo, gives to it an atmosphere. I find men and women here whose names and talents have lent luster and dignity to our profession. Ten or fifteen years ago many of them would have laughed at the idea of entering an Actors' Home. Yet here they are, and happy and contented, too. There are some here, of both sexes, who are in superb health, minds clear and active, capable of doing good, honest, intelligent work, willing and anxious to do it; but under the new dispensation youth is the open sesame, and these have committed the irremediable fault of growing old. Thank God! we are in a position at last to shelter them from the cold, pitiless sting of public charity!"

"At one, as the guests of the superintendent, we sat down to a good, wholesome dinner. It was enjoyed by all in a true home spirit. There was absolutely no restraint, none of the air of an institution. It was just a jolly good home dinner, enjoyed by all in a good homely way. There was a soup, as good as this we are enjoying now, a roast of prime beef, vegetables and salad fresh from the Home gardens, an excellent pastry, abundance of bread and creamery butter, a big family cup of coffee, and a bit of old English cheese—all served in a superbly furnished and decorated dining hall by well clad, respectful, colored attendants, with the constant ring of merry laughter, the genial gay *bon mot* and repartee. It was a half hour to be tucked away among other delightful memories. Then came the pipes. Some sought their regular chairs in a splendidly furnished smoking room; with others I enjoyed mine on the shaded, wire screened veranda overlooking the meadow and lake. There was an hour or two devoted to pool, billiards and cards, in billiard and card rooms equaled by few clubs in this



Commodore Burgess and "The Lady of the Lake."

great city. After a row on the little lake, we arrived on the lawn in time to see three of the lady guests starting for a drive in a comfortable looking Surrey, recently purchased for their use.

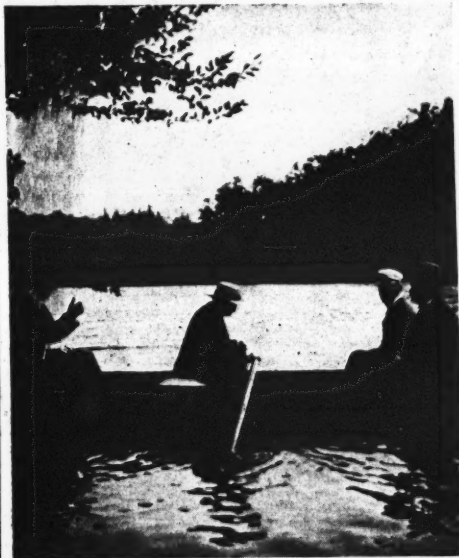
"We found a handsome Jersey dozing under an old apple tree. She rubbed her cold nose against us, and, bending her head, invited us to scratch her neck. We obliged. There was a fine looking Holstein nearby. She looked at us curiously, but seemed just a little shy, so we took no liberties. We inspected the spacious stables, with box stalls and an assortment of agricultural implements. The servants' quarters are in this building. They are large, airy, cleanly and well furnished. There is running water and a large bathroom with porcelain tub. There is a spacious hennery, well stocked with many healthy, growing broods. There was one bunch of young Plymouth Rocks, who, could they realize how dangerously near they are to the broiling stage, would probably emigrate. Dove cotes are numerous, and tempting squab plentifully in evidence. The pig sty adjoining had just been made interesting by the arrival of a round baker's dozen. Mother and little ones apparently doing well, particularly

the latter, though whether the supply will continue to meet the demand appeared problematical to a mere novice in such matters like myself. We wandered through the rookery and plucked daisies, ox eyes and climbing roses until our arms were loaded. We munched ripe currants and strawberries, and promised to return later when peaches and apples are palatable.

"Seated in the library, looking down toward the lake, the friend and Fund officer whom I have named said to me:

"How little the general public, to say nothing of my own profession, known about the Actors' Fund and its great work, after all. There is scarcely a meeting of the board without letters of complaint and silly sarcasms as to what the board is for, etc. Newspapers, both local and provincial, particularly the latter, seize upon every hard luck tale that finds its way into print to ask what the Actors' Fund is about. Marked copies with editorial insults are constantly received at the office of the Fund. They are written by men manifestly as ignorant of the Fund, its purposes and its achievements as a bull terrier of anaesthetics. For obvious reasons these things have been for years borne in silence. Could these self-constituted critics attend a monthly meeting of the board their mental visions would be opened. But this couldn't happen for the sufficient reason that the chief pride of the administrators of this great charity is that its left hand shall not know what its right hand doeth. This board is composed of the leading actors and managers of America. They all serve gratuitously. They give valuable time and days of serious thought to its judicious administration. They conceive and execute plans that shall make its income meet its enormous outgo. Truth to say, and pity 'tis 'tis true, they receive scant encouragement or help from the rank and file of their profession. And, as a matter of course, those who do nothing are first to criticize. At the risk of reprimand from my fellow members of the board I am going to tell you a few things that will illustrate the methods of the Fund.

"You have seen and studied this Home for yourself. I begin with it, for, after all, it is but a part of the Fund itself. It is controlled absolutely by the trustees of the Fund, through its Executive Committee, which meets weekly. The Board of Governors of the Home so-called is a purely ornamental body, though many of its members are on the



On the Lake: Superintendent Allison, Milton Nobles, J. Duke Murray, and the Commodore.

Board of Fund Trustees. Last week there was placed in our plot in Evergreen Cemetery the emaciated body of a good woman, whose name, if mentioned, would not be remembered, probably, by a dozen theatregoers in America, and possibly not by as many members of her own profession. Her name and the date of her death are upon the stone at her head, uniform with the five hundred others about her. That is all. Yet I remember her as the wife of a popular comedian in the West. He died twenty odd years ago. Two years later, and when the Fund was young and struggling, she was stricken with an incurable affliction. The Fund placed her in the Home for incurables. When the little wasted frame was laid away last week the secretary reported her case to the Executive Committee, with dates and figures, as required by our laws, and it was found that upon this one case the Fund had expended nearly seven thousand dollars.

"One of the Fund's first permanent cases was a well-known comedian. He was an Englishman, but had been a few years acting in this country. He was a talented man, but a heavy drinker. Twenty years ago, in a Western city, he was stricken with paralysis. The Fund placed him in a hospital in the city where he was stricken, expecting the next week at farthest, considering his habits, would bring news of his death. He is alive to-day and the Fund has maintained him during those years at a cost of nearly eight thousand dollars. An old actor, a helpless parietic, recently buried, lingered fifteen years. He lived with relatives in Brooklyn, receiving a weekly allowance from the Fund, which reached a total of nearly six thousand dollars. In the Home for Incurables, in Fordham, the Fund has many patients, who have been there for periods varying from one to eighteen years. The Fund has hospital patients in half the large cities of the Union. It has consumptive patients in Colorado, Arizona, New Mexico and California. Some cases are recent, others are of years' standing. They will be with us to the end. Last week from a little town in Idaho came word of an old actor, in a local hospital, with a cancerous lower jaw. He is trying to get strength sufficient to enable him to undergo an operation. He did not apply to the Fund until driven to do so. He was remembered by a member of the committee as an excellent actor and a cultivated gentleman. His letters indicated the latter quality. A check was sent him, and the hospital authorities were instructed to give him every possible attention. Be his suffering long or short, he will not be haunted by the specter of want. In sanitariums East, West and South men and women of the profession, victims of overwork, nervous collapse, alcoholism, drug habits or incipient dementia, are constantly in the care of the Fund. The infamous Gerry law, or, rather, the abuse of its spirit by notoriety-seeking political shysters, has driven mothers to suicide and daughters to prostitution. It has cost the Actors' Fund thousands of dollars. Bah! the curse of these degen-

erates posing as philanthropists! They live on notoriety and drop into congenial oblivion the moment they are out of the limelight. A musician of foreign birth, connected with a local orchestra, had an attractive young wife and three talented children, a son and three daughters. All were musical and two were beautiful dancers. The father spent everything he could earn on their musical education and dancing lessons. He was stricken with pneumonia and died in three days. The widow was left penniless. The children could sing and dance. A friend of the father put together for them a musical sketch calculated to display all of their accomplishments. They readily secured an opening in a leading vaudeville theatre. Their success was complete. The papers pictured them and the town applauded them, and then came Gerry. They were on the stage from 8.40 to 8.55, just fifteen minutes, and they were to receive seventy-five dollars for their first week. The mother had borrowed money for their costumes. The eldest was a girl of fourteen. She was tall and delicate, but very beautiful. She simply posed in one picture and sang a ballad. The boy and his younger sister sang two duets and finished with a cake-walk. The Gerry Society forced them to retire after their fourth or fifth performance. The mother seemed to feel that she had been disgraced by being arrested. She was a frail, delicate woman. She was prostrated and under the Fund doctor's care. The eldest girl went to work in a store. She drudged like a slave twelve hours a day for three dollars and a half a week. The other children were sent to school. The daughter drudged for a few months, and, as the mother recovered strength, the daughter's gave way. She is now bedridden with spinal trouble, and will in all probability never stand on her feet again. The weekly allowance from the Fund keeps the family from want. The boy may be seen frequently, at 1 A. M., selling papers at the foot of an uptown elevated station. He attends public school daily. Yet if he were to go on the stage for ten minutes to dance a jig or sing a song the Gerrys would quickly appear on the scene. But he may haunt the streets till early dawn, and then crawl with scant sleep to school. Or he may be a messenger boy and be sent day and night to gin mills, gambling houses and brothels. He will not be disturbed—why should he be? The case would be only an every-day one. There would be no fame or glory in it for the Society. But once he gets into a theatre! Aha! He is a sensation, and consequent notoriety for the alert philanthropists. Was there ever such a travesty of law! such mockery of justice! And all, forsooth, because we are not politicians and cannot show where we can control votes enough to give us a pull! On this poor suffering girl, broken down by working beyond her strength in a Sixth Avenue store, the Fund has already spent many hundreds of dollars. She was on the stage just three days. Her actual stage work during the entire time was less than one hour. But her father had been connected with theatre orchestras for years and always volunteered for Fund benefits. The Fund will not desert his child until the conditions of the family are changed and she restored to health.

"These are but a few of the hundreds of cases, with others like them to follow continually, which the Fund officials have considered and must continue to pass upon at their weekly and monthly meetings. That we are constantly sought to be imposed upon by beats and impostors goes without saying. That we sometimes err it would be foolish to deny, but it is usually in the direction of mercy. This great charity knows neither sect, creed nor nationality. More than half of its beneficiaries have been from the first and are at this moment foreigners. The circus profession has contributed practically nothing to the Fund, yet hundreds of circus performers have been aided by it, and at this moment twenty per cent. of the guests of this beautiful Home are, or were, circus performers, pure and simple, who had no connection whatever with the stage. I am not saying this in criticism or disparagement, but simply as a statement of concrete facts. They illustrate the comprehensive breadth of this great Fund, and suggest just a few of the petty annoyances to which its board of volunteer officials have for twenty years quietly and constantly submitted. Pardon me, I did not intend to preach a sermon and I have no grievance. Let's have another game of pool, and then shake hands with the dear old girls and boys."

"My friend's animated recital was a revelation and just a bit of a shock, but it bore its own ample compensations. 'I'm sorry,' he continued, 'that we cannot order a high ball, but the Home is temperance with a big T. However, The Pig and Whistle is only a couple of blocks down the road.'"

The concluding sentence aroused the fat comedian from a pleasant snooze. The tall man evinced new interest. The coffee was finished with a relish, and ponies ordered to the reading room.

"I was wondering all through that story," began the fat comedian, "when your friend or yourself would tap the gong. It must have been a long time between for both of you."

"It was. But with the Pig and Whistle, as of old, came compensation."

"It reconciles me to eventualities all right. I'll join you on your next visit. Oh, don't get nervous! I'll draw it mild, and not set the old boys a bad example."

"Speaking of example," said the tall man, "we must dine together to-morrow. I want to relate an incident illustrating the force of example as opposed to precept."

"To be continued in our next," said the fat comedian, and then the gong sounded.

MILTON NOBLES.

MANAGERS CONVENTION POSTPONED.

The convention of theatrical managers from all over the country, which was to be held at the Academy of Music in New York August 1, has been indefinitely postponed. The postponement is due to the fact that in many cities the managers have not perfected their local organizations. A part of their plan is to meet the difficulties with the various labor unions whose members are employed in the theatres. Organization will be continued and extended to the various large cities. When these are formed in a sufficient number of cities the proposed convention will be held.

THEY BORE THE FUND IN MIND.

On the North German Lloyd liner on which Arnold Daly and Minnie Seligman were among the professional passengers recently, those players declined to take part in the "concert" unless a percentage of the receipts should be given to the Actors' Fund of America. This was agreed to, and the Fund last week received a check for \$55.25 as its share of the proceeds.

THE FOURTH AT THE ACTORS' HOME.

There was probably no happier group of pleasure seekers in Manhattan on the Fourth of July than the guests of the Fund Home, on Staten Island. The particular charm of their pleasure is that they don't have to seek it; it is served to them, as it were, on a silver platter. The spacious verandas and shady walks about the grounds presented throughout the day pictures of perfect happiness and contentment. The guests received and entertained many visitors, and many non-professional sightseers, attracted by the beauty of the place, obtained permission from Superintendent Allison to wander about the grounds.

On the lake Commodore Tom Burgess piped all hands to quarters at eight bells, and *The Lady of the Lake* carried merry rowing parties throughout the day. Hammocks were hung in shady nooks and impromptu picnic tables spread. The Stars and Stripes was everywhere in evidence.

At eight o'clock the guests and their visitors assembled in the spacious parlors to listen to Adolf Dahm-Peterson's delightful entertainment, entitled "An Hour of Song." The Home has had many entertainments, but none that more completely charmed than this one. Dahm-Peterson volunteered his services. His programme included more than a dozen delightful baritone songs. The selections were woven together in a brief spoken introductory, and the songs told in perfect sequence a story of love, joy, suspicion, betrayal, closing with Liszt's "There Was a King in Thule." Two of the numbers were rendered in German, the remainder in English. Dahm-Peterson has a superb baritone voice, of great range and flexibility. His delivery of "Betrayal," by Chaminade, was thrilling in its dramatic intensity and force, while Tosti's "Could I" was sung with a tenderness and sweetness that recalled our dear old friend Carleton in his best days. Mr. Peterson accompanied himself, and his magnificent execution was almost as much admired as his singing. Following Dahm-Peterson, Mrs. Edson sang ballads delightfully, accompanied by Sidney Cowell. The latter than sang a Scotch ballad charmingly to her own accompaniment. Mr. Peterson then kindly volunteered to play and lead in the singing of "The Star Spangled Banner," in which all joined standing. Harry Langdon was master of ceremonies for the occasion.

STELLA MAYHEW.

Stella Mayhew, whose likeness appears on the first page of *THE MIRROR*, leaped into prominence with *The Man from China* by her sprightly rendition of "Fifty-seven Ways to Catch a Man" and "My Black Cloud," and will next Autumn reap the reward of several seasons of hard work and preparation in the provinces by being promoted to stellar rank by E. D. Stair and George H. Nicolai. These gentlemen, under whose management Miss Mayhew gained most of her experience—principally in such plays as *On the Suwanee River*, in which she impersonated an old negro "mammy" and sang "coon" songs as no one since May Irwin has done—have long been considering her as a stellar possibility. Last season Miss Mayhew was featured at the head of Bert C. Whitney's production of *The Show Girl*, and proved herself practically the star of that organization throughout the West. Although she had appeared in New York vaudeville theatres, introducing her songs and character impersonations with great success, her appearance in *The Man from China* was practically her Broadway debut, and an emphatic success. During the past season Stair and Nicolai decided to star Miss Mayhew in a musical comedy, and contracted with Howard Whitney, composer of the popular "Mosquito Parade," "A Lucky Duck," "The Donkey Laugh," and "My Ivy Vine"—since published for him by the Witmarks—and Collin Davis, author of "In Loveland"—and other charming lyrics, to write a musical comedy especially for Miss Mayhew, to be produced early next season. It is entitled *Flo Flo*, and Stair and Nicolai are preparing an elaborate spectacular production of the piece. In the meanwhile Miss Mayhew is spending the Summer near New York, familiarizing herself with her new songs. Miss Mayhew comes from good theatrical stock, being a niece of George Ober, the well-known character comedian, and Ada Murray, long a favorite comedienne in the Middle West.

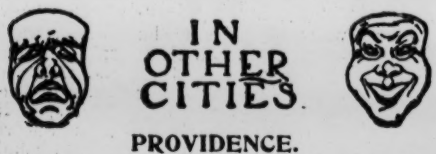
HERR CONRIED WINS.

A decision was handed down by Justice Truax in the Supreme Court last Tuesday sustaining the demurrer of Heinrich Conried, as manager of the Metropolitan Opera House Company, in the action brought against him by Gilbert Ray Hawes to recover \$100,000 damages for alleged libel. Mr. Hawes was attorney for the family of Richard Wagner in the action brought in the United States District Court to prevent the production of *Parsifal* last Fall, when an application for an injunction was denied by Justice Lacombe. The libel action was a sequel to the *Parsifal* action. Mr. Hawes alleged in his complaint that Mr. Conried had caused to be published certain statements to the effect that Hawes had gone to Beireuth to stir up litigation with Frau Cosimo Wagner, the widow of the composer, and had offered to prevent the performance of the opera. Mr. Conried's counsel interposed a demurrer to the complaint on the ground that it did not state facts sufficient to constitute a cause of action. In his opinion the court holds that the objectionable statements imputed to Mr. Conried are not libelous *per se*, and that, "in the absence of an allegation of special damage," the complaint is insufficient. It is likely that the case will be appealed.

AN ITALIAN THRILLER.

At the Thalia Theater, on the night of the glorious Fourth, Anna Valentini, or, the Crime of the Lodi, an Italian tragedy of the darkest purple, was produced by a company of Italians. It was in a prologue and three tumultuous acts, and built around Anna Valentini, who was tried some time ago for killing a rival who was the friend and confidential adviser of the gentleman who had been her confidential adviser and friend for nine golden years beneath the vines and fig trees of sunny Italy. It was written by Cristoforo A. Lanza, and produced by Antonio Malori and Pasquale Rapone. Micheli in the play twice cast Anna off with scorn, to the sneering mirth of Rosa Salza, his latest *cher ami*, and as hell hath no fury like a self-respecting woman scorned, Rosa, to her surprise, found Anna's bodkin between her fourth and fifth ribs, to uproarious applause, and yells of delight when Anna, convicted of murder, was pardoned by Governatore Murphee, of N. J.

Will D. E. PENN, agent, communicate immediately with S. MIRROR office.



At Kelt's 4-9 Aristocracy proved an excellent drawing card and business for the week was very good. John King and Lillian Lawrence acquitted themselves creditably in the roles of Jefferson Stockton and Diana Stockton, respectively. Francis Byrne scored a notable success as Octav, Duc de Vigny. Volanti, Frank Loece as Prince Emil, William H. Turner as Marquis de Noemadale, Mary Young as Virginia Stockton, Beatrice Ingram as Catherine, Edwin Nicander as Stuyvesant Lawrence, Robert C. Turner as Sheridan Stockton, and George Fisher as the Earl of Carrington gave excellent portrayals. Prince Karl 11-16.

Dot Karroll and her co. appeared at the Empire 4-9 in an exciting play called A Man of Mystery, and drew very good houses. The leading role, that of Ned Keene, was played acceptably by John Lane Connor. Kathryn Purcell as Florence Glenwood and Dot Karroll as Milly Myrtin scored their usual success. Other parts were well cared for by Emma Campbell, James Kennedy, Margaret Lewis, D. W. Walters, and Joseph King. A Daughter of the South 11-16.

It is rumored that Kathryn Purcell, of the Dot Karroll co., will next season star in a new play written especially for her by a well known comedy John Lane Connor, of the same co., will be at the head of a New York production the coming season.

Manager Charles Lovenberg, of Kelt's, left 2 with his family for a few weeks' vacation at Plymouth, N. H.

Dot Karroll entertained a party of lady friends from Newburyport recently. They trooped to Crescent Park and Boyden Heights and partook of a genuine Rhode Island clam dinner.

The ladies attending the matinee 8 at the Empire were given souvenir photos of Charles Neuman. At the evening performance colored photo buttons of Kathryn Purcell were given patrons.

Reeve's American Band has been engaged for the entire season. Manager R. A. Harrington has secured it for afternoon concerts at Rocky Point, and evenings the band will play at Roger Williams Park, as for several years.

There were two souvenir performances at Kelt's during the week 4-9. On 5 patrons received photographs of George Fisher, a clever Providence boy, whose work with the Albee Stock co. has made him very popular. Those who attended the matinee performance 6 received a photograph of Robert C. Turner, the efficient assistant stage director.

During one of the dark scenes of A Man of Mystery at the Empire, after 5, a boy in the gallery shouted, "fire," and it nearly caused a panic. The doors were opened, the asbestos curtain lowered, and but for the prompt action of Manager Spitz, who was in the front of the house, many lives might have been lost. The lights were turned up and Mr. Spitz and his attaches assured the audience that there was no cause for alarm. The large audience was composed mostly of women and children and that no one was injured is marvelous. Several had started to leave the house immediately. Two or three women fainted, but beyond this no harm was done. The officer in charge of the gallery discovered two boys smoking, and while he was dealing with them from the theatre one of them shouted "fire." This caused all the trouble. The boys were arrested on a charge of reveling, the one who shouted being fined \$20, and his companion, who acknowledged he had been smoking in the theatre, \$15 and costs. In speaking of the affair Manager Spitz said that all his men have been thoroughly trained in case such an accident should occur, and it was plainly shown that they were all ready to act.

MILWAUKEE.

After two months of renovating, the Academy reopened auspiciously 4 before a packed house, Captain Jinks of the Horse Marines being the bill presented by the Thanbouser co. Eva Taylor, at one time leading woman of the co., commenced a special engagement on this occasion and received an ovation that demonstrated beyond a doubt her great popularity here. The applause when she made her entrance, however, was even exceeded by that aroused through her splendid portrayal of Madame Trentoni. After responding to repeated curtain calls, her triumph was completed at the close of the second act, when she was forced, after ten more curtains, to acknowledge her thanks in a speech as pretty and graceful as her self. Her's was a truly great portrayal, for she is a true artist. Eugene Moore played the title-role with earnestness and fervor, and Colin Campbell offered a beautiful interpretation of Professor Bellanti. B. C. Chamberlin made his reappearance with the co. in a thankless role, but was accorded a most hearty welcome by his hosts of admirers. Excellent characterizations were given by Albert Brown, James Kyrle, MacCurdy, Irving Brooks, Grace May Lamkin, Kate Woods Pike, Charlotte Parry, and Emerin Campbell, while among many bits more or less well done, mention should be made of Adeline Roth and Emma Smith. The piece was well staged under the direction of George Foster Platt, and the costumes from Miss Taylor's superb gowns downward were quite effective. The Cowboy and the Lady 11-17.

Walton Pyre, supported by Lola La Follette, daughter of Governor La Follette, will open a four days' engagement at the Davidson 7 in Prince Karl and A Russian Honey-moon.

The Twenty-first Saengerfest of the Saengerbund of the Northwest will begin 28 at the Exposition, lasting three days. The soloists will be Madame Schumann-Heink, Mrs. M. Fish-Griffin, Arthur Van Eweyk, and Ellison Van Hoos. The orchestra will be directed by Theodore Thomas.

J. Francis Kirke terminated a long and successful engagement with the Thanbouser co. 3, during which his conscientious and artistic work won him a big following among local theatregoers.

MONTREAL.

The season at the Academy closed 2 with Richard Mansfield's performance of Ivanhoe, a gloomy and sombre play. Mr. Mansfield gave a powerful portrayal of the ferocious Osear, while Arthur Forest and Ida Conquest also scored. In Old Heidelberg, a beautiful play, Mr. Mansfield gave a capable performance of Prince Carl Heinrich. Ida Conquest was altogether charming and touchingly pathetic as Kathie. W. S. Andrews gave a splendid character sketch of Dr. Justner, and Leslie Kenyon was a good Laiz. The play was finely staged. This closes the career of the Academy as a first-class house, a position it has held for nearly thirty years.

For the second week of their season, 4-9, the Una Clayton Stock co. of the Franciscans produced Miss Sherlock Holmes, a comedy drama. It was full of bright lines and amusing situations, and gave Miss Clayton a chance to show her versatility. Billy Walsh ably seconded her in a light comedy part. William Beckwith made the most of the conventional hero. Maud Scott did excellent work as Laura Payne. Bertine Robinson played well as the adventuress, Marie Adair. Frances Morry was good as the villain, Ricardo, and George Lund and Frank Carroll gave capable character sketches as Abner Payne and Denis, respectively. The Fourth of July was celebrated by the rendering of a number of patriotic songs, etc. which were loudly applauded by Americans and Canadians alike. The Play Without a Name, written for Miss Clayton by W. A. Tremayne and Irving L. Hall, 11-16. The management is offering a prize of \$50 in gold to the person who, after seeing it, sends in a suitable name.

The Pearl of Pekin was the third bill of the New York Opera co. at the Arena 4-9. It was a very enjoyable performance. Lois Sarman made quite a hit in the title-role. May Kuczyne was a vivacious and pleasing Fonetie, and received numerous encores for her rendering of the interpolated song, "The Miller's Daughter." Jethro Warner was a dashing Paul Mathol, and Claude Amos a satisfactory Tyfo. The piece was well staged and costumed. During the week various companies of the militia now in camp at Laprairie attended the Arena performances. The Girl from Paris 11-16.

PORTLAND, ORE.

Portland claims Maude Adams as peculiarly her own. It was at the old Newmarket Theatre that Little Maude, a tot of five, made her first appearance as the child in the prologue to A Celebrated Case. Two large and overly enthusiastic audiences during the evenings, as well as an overflow matinee, attended the appearance of this lovable star at the Marquam Grand in the Little Minister June 21, 22. The supporting cast, particularly in the persons of Henry Ainley in the name part, G. Harrison Hunter as Thomas, Eugene Jepson as Lord Rintoul, and Mrs. G. W. Jones as Nannie Webster was far above the ordinary. E. H. Southern came to the Marquam Grand 29, 30, and after filling every available seat at a goodly advance, stood our good folk along the side aisles and around the foyers. The Proud Prince proved dramatic success and scenic feast. The work of the whole organization seen and unseen from in front was above reproach. The Marquam will be dark the coming week.

The home-coming of the Baker Stock co. at the Baker Theatre 27 was a signal for an outpouring of the big contingent of local admirers. The offering was Diplomacy, and right well did our old and new friends acquit themselves. The big hits were made by Guy Standing, Grace Reals in the leads, William Bernard, Scott Cooper, Marie Boland, Howard Russell,

William Dills, Dallas Tyier, and Frederick Esmelton. The Butterflies open 30.

A week of gun plays and highly melodramatic luridness in the shape of The Buffalo Mystery was the bill at Cordray's 27-2. It was all right, too, in the way of satisfying those who like this sort of dramatic fare. The acting was of good order and the attendance, despite weather more torrid if anything than the play, was good. Just Struck Town opens 3.

Manager Edward Shields scored a success with his burlesque Meet Me at St. Louis at his park during the week ending 2. It is now running with a catchy dash and freedom which makes for larger enjoyment and bigger receipts. The Queen of the Musketeers opens 3.

JOHN F. LOGAN.

LOUISVILLE.

Amusement matters in Louisville are at a standstill. The most noteworthy engagement of the week commencing July 3-9 was that of Weber's Band at the Jockey Club Park. This organization is a favorite one here and is drawing large crowds. Seasonable weather is also attracting satisfactory patronage at Riverview, Hammer's, Somers', and Fountain Ferry parks.

Manager John T. Macaulay will shortly start on his annual pilgrimage to New York, where he will complete the booking for the coming season at Macaulay's Theatre.

Frank Shriner, of the Avenue Theatre, is making a success as the new secretary of the Louisville Baseball Club. John L. Crovo, who succeeded Elmore Miles as business manager of Macaulay's, has temporarily postponed his trip to the Far West and is superintending such changes as will be made in Macaulay's prior to the season's opening. He will, however, spend a brief vacation in California.

Katherine Shay has closed season and will spend a portion of the Summer vacation with her home people here. This young artist has met with marked success in vaudeville on the coast, her specialty being a monologue turn.

Manager James R. Camp expresses himself as most pleased with his arrangements with the Jockey Club Park people for the presentation of the special attractions that he will manage there during the Summer. He is negotiating for a novel and seasonable attraction to appear there at an early date. Manager Camp is nothing if not strenuous, and in addition to his managerial duties at the Jockey Club Park and City Treasurer of Louisville, he is actively drilling with the Knights Templar Drill Corps, that will compete for a prize at the conclave at San Francisco in August.

Cale Young Ruce was pictorially represented in a recent issue of a local paper, and there appeared a highly favorable article relative to his blank verse play, David. At one time E. H. Southern seriously considered playing this ambitious effort of the young Kentucky poet.

CHARLES D. CLARKE.

ST. PAUL.

A strong and impressive presentation of Dr. Jekyll and Mr. Hyde was the offering of the George Fawcett co. at the Grand Opera House 3-5. The play is evidently a one-man play. George Fawcett in his impersonation of Dr. Jekyll and Mr. Hyde did some very clever work in the transformation from one character to the other in a manner which won the appreciation of the good-sized audience present on the opening night. Mr. Fawcett's powers of expression, his versatility and ability to embody and depict two widely contrasted types of humanity is a striking achievement of dramatic art. His forceful and convincing portrayal of a handsome, stately, earnest, and repeated curtain calls. Evelyn Vaughan, as Agnes Carew, offered able support and gave an excellent impersonation, playing the part in keeping with the tone of the production. Good work was offered by Alfred Hudson, Alfred Hudson, Jr., Regan Hughston, George Schraeder, Charles Gay, Allen Fawcett, Emma Rogers, Alice Butler, Anita Carroll. The play was well staged. Catherine will be presented by a strong cast 6-9. The Christian 10-16.

The concert given by the Swedish Students' Chorus of the University of Lund, Sweden, packed the People's Church to capacity Friday night, 1. Every seat was occupied, and the many who were unable to obtain seats crowded the stairs and entrances. The chorus received a most enthusiastic greeting from this immense audience. The hearty reception they received seemed to inspire them and they sang their beautiful Swedish songs with a passionate fervor. The student chorus is well balanced and most impressive. Dr. Albert Berg, the leader, was a delight in his conducting. Herr John Forsell, the only soloist with the chorus, is a handsome, stately, earnest, and repeated curtain calls. The Gentry Brothers Big Show is billed for six performances in St. Paul 11-13.

GEORGE H. COLGRAVE.

DETROIT.

Avenue Theatre opened July 3 after being dark for several weeks with the Majestic Stock co., owned by P. E. Towner and under the directorship of Willis M. Goodhue, for an engagement of five weeks. The Charity Ball, which the attraction and besides being remarkably well acted, was beautifully staged. If the present performance is a criterion of what we are to expect from the stock co. there is no reason why the engagement should not be a great success financially as well as artistically. Regular prices, as have prevailed in the past, will continue during the season of drama, with matinees for Sunday, Tuesday and Thursday. Alexander Frank as Rev. John Van Buren showed himself an actor of great ability, with a gracious and charming manner. W. A. Whitecar is equally as proficient as the brother, Dick Van Buren. Charlotte Townsend as Ann Kruger did exceedingly well and lastly, a stately, earnest, and repeated curtain calls. Dickie Delaro as the blind mother made a pathetic figure. Carolyn McLean is very strong in the role of Phyllis Lee. Others in the co. are Harry Blakemore, A. Burt Wesner, Pauline George, Verone Chapman, Robert Milton, Eugene Shakespeare, Verone Chapman, Frank Powell, Gideon Burton, and Ruth Gould. The co. will offer during its season here A Social Highwayman, Captain Swift, Soldiers of Fortune, Captain Barrington, and Pretty Peggy.

SPRINGFIELD, MASS.

The remains of the Wilbur Opera co., which opened the Hampden Park season and has since been playing the Shea park circuit, returned week June 27 in a sadly shrunken condition (though it was small enough before), being, in fact, only a little smaller than the audiences. The co. held over to the Fourth, Manager W. H. Fullwood having deserted the artists late in the week, and sought to earn railroad fares for their Summer cottages, but alas! there was not sufficient margin over what the park management required. Manager Gilmore, of the Court Square, kindly offered his theatre for the talent to hold a benefit for themselves, and generous rates of travel it should materialize enough coin.

Nothing is on at the park to succeed them, and it looks as if between the rainy nights and the lack of fair weather the Hampden Park as a Summer amusement enterprise would lapse into innocuous desuetude.

EDWIN DWIGHT.

COLUMBUS.

The Empire Theatre Stock co. is establishing a new plan for itself by the permanent engagement of Rebecca Warren as leading woman. Her delineations, first in Mrs. Dane's Defense, then in Camille, and finally, the week 4-9 in Shenandoah, have demonstrated to the local public here her capability for the position of a leading woman of a stock co., and also that her talent is of a higher order than that possessed by the average stock leading woman. The co. this week in Shenandoah gives many very forcible impersonations, this being especially true of Louis Alblon, Wilton Taylor, and Fay Courtney. Fay Davis, a Columbus, girl, who is a graduate of one of the New York schools for acting, made her first appearance here with the co. She revealed a charming voice, a grace in stage presence and a sense of proportion that promises advancement. Next week the stock co. will put on All the Comforts of Home.

J. CLARENCE SULLIVAN.

SEATTLE.

The third Avenue and Alcazar had things all their own way during the week June 26-2, both the Grand Opera House and the Seattle being dark. The Summer stock co. at the Third Avenue put on Roanoke that has been played several times at the uptown theatres. Several of the co. had appeared before in this play many times and consequently the performance was an even one. For the last week of the co. they will be seen in two plays 3-9, Dr. Jekyll and Mr. Hyde and Too Much Johnson. Too Much Johnson will also be played 10, afternoon and evening.

The Wiedemann co. at the Alcazar for one week week June 26-2 gave Down in Egypt and A Pair of Tramps. Both offerings were well put on and pleased patrons of the house. Specialties were given between the acts. Tennessee's Partner and Love Finds a Way 3-9.

E. H. Southern comes to the Grand Opera House 6-9, and Santiago will be played by a local co. at the Seattle 3, 4.

BUFFALO.

Barbara Fritchie was the offering of the Baldwin-McVillie Stock co. at the Star Theatre July 4 and proved itself to be one of the best attractions of the Summer season. Lucia Moore in the title-role sustained the reputation made here last season, as to her being one of the best actresses seen in stock in

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HAVEN'T DECIDED YET ON TITLE FOR NEW PLAY.

But it can be stated positively that IT WILL NOT be called

What Women Don't Want Dealers in White Fish

OR

The White Negress of Russia

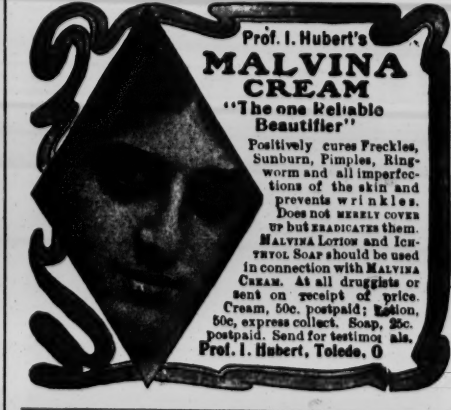
Hope to announce title soon. Arthur C. Aiston, Room 802, 110 W. 34th St.

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Having leased The Dorris Opera House, Phoenix, Arizona, all contracts must be sent to me for approval. Plenty of open time. Only house playing FIRST CLASS attractions. Do not book repertoire or check companies. Population, 20,000. Seating capacity, 900. House under new management, modern improvements, fire ordinances complied with. Close connections north and south, companies lose no time. Chas. F. Berger, Mgr., R. F. D., No. 1, Phoenix, Arizona.

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ITEM: Manager A. R. Wolf closed 1 with the Masonic Theatre, purchased from them the Masonic Opera House. Work will be begun at once remodeling the theatre throughout. Mr. Wolf has brought to Chicago the some of the very best attractions to be had and now proposes to give her a new and up to date theatre.

CAMBRIDGE.—ITEM: Charles E. and George Hammond, sons of Robert Hammond, manager of Hammond's Opera House, have leased the Colonial Theatre, and will conduct it as a high-priced house, playing the lower priced and repertory stock at the old house. The young men have been connected with their father at the old house and will, no doubt, have many successful seasons at the new.

STEBENVILLE.—PARK THEATRE (Frank Workman, mgr.): Osborn co. opened the new Altamont Park Theatre 4 with a week's engagement under the most favorable circumstances, and the venture for a Summer theatre seems to be an assured success.

PENNSYLVANIA.

LANCASTER.—ROCKY SPRINGS PARK THEATRE (H. B. Griffiths, mgr.): Fred L. Wiener, asst.-mgr.: Aborn Opera co. in Jack and the Beanstalk 4-9 opened with a week's engagement and business continued good rest of week. The production pleased, and the principal parts were well taken by Beatrice McKenzie, Elsie Janis, Hattie Arnold, J. Francis Sullivan, Al. H. Burton, Harry Short, Thomas Burton, R. A. Laidlow. The chorus was large and well drilled, and the scenic effects fine. For 11-16 there will be a break in the amusement season at the park, as the Christmas and New Year Alliance will hold annual convention in the theatre during that time. Theatricals will be resumed 18.

DU BOIS.—SUMMER THEATRE (Ernest and West, mgrs.): The Idlers Stock co. opened 4-9, presenting Irish Aristocracy in a very satisfactory manner to liberal patronage. The scenic effects and the play as a whole were well received. ITEM: An extensive programme at the Driving Park 4 was successfully carried out, save the balloon ascension by the Belmonts was postponed on account of bad weather, but made a very fine ascension.

HARRISBURG.—PAXTANG PARK (Harrisburg Traction Co., mgrs.): Paxtang Stock co. pleased fine business first half of week 4-9, producing My Friend from India, and latter half of week Dr. Jekyll and Mr. Hyde; the work has been much appreciated by visitors to this popular resort. ITEM: At Island Park the Burning of Rome for two weeks' season opened to good business night 4. Business has continued good, except when interfered with by rain. WILLIAMSPORT.—VALLAUNT PAVILION (L. A. Fray, mgr.): Vallamont Stock co. produced Lord Chumley and Wages of Sin June 27-2 to big crowds; both plays pleased. Stock co. in Northern Lights 4-9; biggest business of season; play admirably presented.

RHODE ISLAND.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. in Rosedale 4-9 to good business; co. excellent, each doing credit to themselves; flowers and curtains calls in abundance, it being the closing week of the season. House opened latter part of August. ITEM: Albert Morrison and Willette Kerahaw will spend their vacation visiting their parents and the World's Fair. Henry Duggan will journey to Narragansett Pier for two weeks. Mr. Candell will take a trip up the Hudson and to his home in Detroit.

TENNESSEE.

JACKSON.—HIGHLAND PARK OPERA HOUSE (J. L. Wisdom, mgr. for St. R. Co.): New York Stock co. played to fair business June 27-2 in The Price of Idlers. The Millionaire Tramp; several heavy rains prevented good business; pleasing performances; co. continues for eight weeks.

TEXAS.

AUSTIN.—HYDE PARK FAMILY THEATRE (J. A. Miller, lessee): Hyde Park Stock co. did good business June 27-2, presenting Master and Man, Gambler's Wife, Arabian Nights. Prospects for future business good.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Ben Lorraine co. opened 4-9 to good business in a Daughter of Virginia. CASTLE PARK THEATRE (Joseph Osoola, prop.): New York Comedy co. to crowded houses in the following plays: Power of Gold, The Missouri Outlaw, Green Eyed Monster, Eggs to Riches, in Oklahoma, The Flower Girl of New York, Little Miss Nobody, Hidden Hand, and Our English Cousin June 27-9.

BENNINGTON.—LIBRARY HALL (C. A. Proby, mgr.): H. Web Chamberlain co. closed June 29; business just fair during last of engagement. Maude Hillman co. opened special matinee, in Vermont State Folks; good business; co. good; specialties above par.

VIRGINIA.

PETERSBURG.—FERDALE PARK CASINO (William B. French, mgr.): John Fay Palmer Drama matic Stock co. closed here. Mr. Palmer, the manager, left the city without the knowledge of his co., and without leaving any word of explanation. All the members of the co. have now left the city.

RICHMOND.—CASINO (Jake Wells, gen. mgr.; Charles McKee, bus. mgr.): Walter Edwards co. in Lead Me Your Wife 4-9; good business. Walter Edwards co. 10-16.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Richards and Pringle's Minstrels June 26; fair performance; large attendance. Maude Adams in The Little Minstrel; 27; excellent co.; S. R. O.—AUDITORIUM (Harry C. Hayward, mgr.): Shirley co. June 27-2 in The Old Maid; good performance; large business.

TACOMA.—THEATRE (C. Hellig, mgr.): E. H. Sothen in The Proud Prince June 30; good house; fine co.—LYCEUM (George M. Shreeder, prop.): Ole Olson 27-2; good attendance.

WEST VIRGINIA.

CLARKSBURG.—UNION LAND PARK (F. E. Moore, mgr.): Elmwood Stock co. closed June 30; fair performance; large attendance. Maude Adams in The Little Minstrel; 27; excellent co.; S. R. O.—AUDITORIUM (Harry C. Hayward, mgr.): Shirley co. June 27-2 in The Old Maid; good performance; large business.

WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): Walton Frye Stock co. in Prince Karl to large and select audience; entire satisfaction. —LAKE VIEW BEACH THEATRE (Lew Silvers, mgr.): Summer Stock co. in Oliver Twist June 28, 30, 2, 4.

MERRILL.—BADGER HOUSE (Will T. Seeger, mgr.): W. S. Roberts, local mgr.: Signor Busi and local talent in production of Martha June 30; house small; production very good. Signor Busi and local talent in grand opera, Martha as benefit 6. William Owen in Lady of Lyons 12.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Prince Karl June 29; packed house; best of satisfaction. Charles A. Gardner (Prince Karl) 4 did not appear on account of sickness. William Owen in Lady of Lyons 7.

RHINELANDER.—GRAND OPERA HOUSE (Will T. Seeger, mgr.): Kennedy Stock co. June 20-25; fair business; co. first-class. William Owen in Lady of Lyons 14.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Spotless Town 4; good business.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Sheeley and Young's co. June 29, 30 in Roanoke; good business and performances. Town Topics 1, 2; S. R. O.; fair business; 2; pleasing performances. American Vitagraph co. 4-9 to good business; capital pictures. Are You a Mason 11-16. Garfield, Condit and Mack 28-Aug. 6. Robert B. Mantell 8-13. Katherine Rober 15-27. Volunteer Organist 29-31. Kelly and Bates Sept. 6-7. Way Down East 8-10. Flake Stock co. 12-24.—YORK THEATRE (R. J. Armstrong, mgr.): W. S. Harkins co. in A Night's Frolic 30-2; satisfactory performances and business; S. R. O. 1.

SYDNEY, C. B.—LYCEUM (McAdam and O'Connell, mgrs.): "Pinks" Stock co. opened 1-16 in A Soldier of the Empire to fair co. Other plays: The Cinderella, The French Ball, Knobs o' Tennessee, Dr. Jekyll and Mr. Hyde, Sign of the Cross, The Clemenceau Case, A Night's Frolic 19. Robert Downing in The Gladiator and Ingomar 25-27.

BRANTFORD, ONT.—AGRICULTURAL PARK (F. O. Johnson, mgr.): The Moonshiners June 27-2; fair performance and audience. Harry Lindley and co. 6-9. Allan Villair and Pearl Lewis 11-16.

GRAND VALLEY PARK (F. P. Haven, mgr.): The Circus Girl 27-2 to good business. The Galley Slave 4-9.

QUEBEC, QUE.—AUDITORIUM THEATRE (A. J. Small, prop.; J. E. Turton, mgr.): Moving Pictures June 27-2 drew fair houses. Paul Casanova and his French co. from National Theatre, Montreal, opened short engagement 4 in Faust and drew large audience. Same co. 11-16.

LONDON, ONT.—GRAND OPERA HOUSE (F. X. Korman, mgr.): Dame Fie Fly 6; highly creditable amateur performance; large and delighted audience.

NELSON, B. C.—OPERA HOUSE (J. E. Annable, mgr.): Richard and Pringle's Minstrels 1.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ARE YOU A MASON: St. John, N. B., July 11-16. A HARBITS FOOT: Charlotte, N. C., July 12. Sellsburg 13, Stateville 14, Hickory 15, Asheville 16. A ROYAL SLAVE (Northern): Gordon and Bennett, mgrs.: Racine, Wis., July 30, Manitowish 31, Reed City, Mich., Indefinite. A ROYAL SLAVE (Southern): Gordon and Bennett, mgrs.: Coldwater, Mich., Aug. 1. BARRYMORE, ETHEL (Charles Frohman, mgr.): San Francisco, Cal., July 11-23, Los Angeles 24-27. BOOM'S PARCE COMEDY (Ed Tanner, mgr.): Milford, Mass., July 11-16, South Hanson 18-23. COLLIER, WILLIAM: New York city April 4-Indefinite. HUMPHY DUMPTY: Indianapolis, Ind., July 11-16. JERRY FROM KERRY: Hartford, Conn., July 11-16. LOVE WILL FIND A WAY: Oriskany, N. Y., July 11-16. MANTLE, ROBERT B. (Max Zoellner, mgr.): Hallifax, N. S., July 11-23. MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Chicago, Ill., July 11-Indefinite. NEILL, JAMES (C. A. Parker, mgr.): San Francisco, Cal., July 4-Indefinite. OUR NEW MINISTER (Miller and Congers, mgrs.): Chicago, Ill., July 3-23. OWEN, WILLIAM: Merrill Wis., July 12. QUINCE, ADAMS SAWYER (C. H. Smith, mgr.): St. Louis, Mo., July 4-Indefinite. RIP VAN WINKLE (Eugene Peletier, mgr.): St. Thomas, Can., July 12. SOTHERN, E. H. (Daniel Frohman, mgr.): Butte, Mont., July 13, Helena 15. TEN NIGHTS IN A BAR ROOM (Walter J. McDonald, mgr.): Junction City, Kan., July 12. THE HOLY CITY (Eastern): Gordon and Bennett, mgrs.: Kenosha, Wis., July 31, Burlington 12. THE HOLY CITY (Western): Gordon and Bennett, mgrs.: Springfield, Ill., Aug. 4, Lincoln 5. UNCLE TOM'S CABIN (Frank Walters, mgr.): Salem, N. J., July 12, Quinton 13, Greenwich 14, Port Maitland, Cedartree, Ind., July 4-Indefinite. UNCLE TOM'S CABIN (Stetson's): Wm. Kibble, mgr.: Hartford, Mich., July 12, Bangor 13, South Haven 14, Howland 15, Grand Haven 16. VIVIAN'S FANTASY: Detroit, Mich., May 9-Indefinite. WILSON, FREDERICK H. (Oliver M. Cotten, mgr.): Chicago, Ill., July 4-Indefinite.

STOCK COMPANIES.

ACADEMY: Washington, D. C., Indefinite. ALBEE: Providence, R. I., April 18-Indefinite. ALBEE: Pawtucket, R. I., Indefinite. ALBINA—Patterson, N. J., July 4-Indefinite. ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Indefinite. BAKER, THEATRE (George L. Baker, mgr.): Portland, Ore., Indefinite. AMERICAN: Sioux City, Ia., June 6-Indefinite. AUBREY (Wm. Davidge, mgr.): Montreal, Can., May 16-Indefinite. BALDWIN-MELVILLE: Buffalo, N. Y., Indefinite. BALDWIN-MELVILLE: Cleveland, O., Indefinite. BASTABLE: Syracuse, N. Y., May 16-Indefinite. BELLWIS, WALTER: Denver, Col., Indefinite. BLOUET, EUGENE: Philadelphia, Pa., Indefinite. BLAU, EUGENE: Detroit, Mich., May 9-Indefinite. BOWDOIN SQUARE: Boston, Mass., Indefinite. BOWSER-CRAVEN: Grand Rapids, Mich., June 6-Indefinite. BRECKENRIDGE, CHARLES: Hot Springs, Ark., Indefinite. BROADWAY: Denver, Col., June 18-Aug. 27. BUFFINGTON: New Bedford, Mass., July 4-Indefinite. BASING: Holyoke, Mass., June 11-Indefinite. CAGLE, EUGENE: Boston, Mass., Indefinite. CENTRAL (Belasco and Thrall, mgrs.): San Francisco, Cal., Indefinite. COOK OPERA HOUSE: Rochester, N. Y., April 18-Indefinite. CUTTER AND WILLIAMS: Piqua, O., Indefinite. DABOY AND SPECK'S: Philadelphia, Pa., Indefinite. DOMINION (E. Mortimer Shuter, mgr.): Sherbrooke, Can., Indefinite. DOUGLAS BYRON: Portland, Me., July 4-Indefinite. ELECTRIC PARK: Leavenworth, Kan., June 6-Indefinite. ELLEFORD: Portland, Ore., June 6-Indefinite. ELLIOTT-COURTNEY: Duluth, Minn., July 4-30. EMPIRE THEATRE: Columbus, O., Indefinite. FAWCETT, GEORGE: Minneapolis, Minn., Indefinite. FERRIS: Minneapolis, Minn., Indefinite. FLETCHER, EUGENE: Philadelphia, Pa., Indefinite. FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15-Indefinite. FULTON STOCK: Lincoln, Neb., June 20-Indefinite. GERMAN THEATRE: Portland, Me., June 20-Indefinite. GLASSER, VAUGHN: Cleveland, O., March 14-Indefinite. GRAND THEATRE: Kansas City, Kan., Indefinite. HADSWELL, PERCY: St. Paul, Minn., June 12-Sept. 3. HUNTER AND BRADFORD'S: Worcester, Mass., Indefinite. HUNTLEY (J. M. Huntley, mgr.): Atlantic City, N. J., Indefinite. HYDE PARK THEATRE: Austin, Tex., May 28-Indefinite. HYPERION THEATRE: New Haven, Conn., May 28-Indefinite. JEWELL-ARCHER: Lynn, Mass., July 4-Indefinite. KEITH'S: Philadelphia, Pa., Indefinite. KENNEDY, JOHN J.: Duluth, Minn., May 23-Indefinite. LAGOON: Cincinnati, O., June 12-Indefinite. LAKEVIEW: Sheboygan, Wis., May 31-Indefinite. LAKEWOOD (Lewis McCord, mgr.): Skowhegan, Me., May 28-Sept. 3. MAJESTIC: Erie, Pa., June 6-Indefinite. MCGUINNNESS-WOODRUFF: Huntsville, Ala., May 16-Sept. 1. MILWAUKEE GERMAN THEATRE: Milwaukee, Wis., June 15-Indefinite. MOROSCO, OLIVER: San Francisco, Cal., May 22-Indefinite. NATIONAL: Winnipeg, Can., Indefinite. NATIONAL THEATRE: Rochester, N. Y., Indefinite. NEIL-MOROSCO: Denver, Col., July 4-Sept. 3. NEW GRAND: Springfield, Mass., June 6-Indefinite. PAXTANG: Harrisburg, Pa., Indefinite. PHOENIX PARK: Jacksonville, Fla., July 4-Indefinite. PLAYERS: Chicago, Ill., Indefinite. POLI: Bridgeport, Conn., July 4-Indefinite. PROCTOR'S: Albany, N. Y., May 9-Indefinite. PROCTOR'S FIFTH AVENUE: New York city—Indefinite. PROCTOR'S 125TH STREET: New York city—Indefinite. SHIRLEY JESSIE: Spokane, Wash., Indefinite. SNOW, MORTIMER: Troy, N. Y., May 29-Indefinite. SPENCER (Jas. Spencer, mgr.): Wildwood, N. J., June 25-Sept. 10. THANHOUSER: Milwaukee, Wis., July 7-Indefinite. TUOCH, COMEDY: Aurora, Ill., May 29-Indefinite. ULRICH STOCK: Los Angeles, Cal., Indefinite. VALLAMONT: Williamsport, Pa., June 6-Indefinite. WALLACE: Knoxville, Tenn., May 2-Indefinite. WALSH STOCK: Woodstock, Ont., July 4-Indefinite. WEBER STOCK: Schenectady, N. Y., July 4-Indefinite. WILLIS: Winnipeg, Can., May 30-Indefinite. WOODWARD: Kansas City—Indefinite.

REPERTOIRE COMPANIES

AMERICAN (Oliver Martell, mgr.): Sioux City, Ia., June 5-Indefinite. BENNETT-MOULTON: Bellows Falls, Vt., July 3-16. BRECKENRIDGE STOCK: Hot Springs, Ark., June 19-Indefinite. BUCHANAN, LORRAINE: Iowa, Kan., July 4-Indefinite. CAMPBELL STOCK: Clyde, N. Y., July 11-16. CHASE-LISTER: Iowa City, Ia., June 13-Indefinite. CHICAGO STOCK: Niagara Falls, N. Y., July 4-Indefinite. CURRIER, WILLIAM (Wm. Currier, mgr.): Hamilton, Can., July 12-Indefinite. DALE, MARIE (W. E. Martin, mgr.): Hot Springs, Ark., July 11-24, Fort Smith 25-Aug. 7. ECLIPSE STOCK: Cleveland, O., July 11-13. Tilsa, I. T., 14-16. ELTON'S COMEDIANS: Moberly, Mo., July 10-24. FISKE-STOCK (Fiske and Stock, mgrs.): Sydney, C. B., July 12-16. FRANKLIN STOCK (B. F. Simpson, mgr.): Nevada, Mo., July 4-Aug. 1. FRENCH, IRVING: Owatonna, Minn., July 11-13. Mankato, 14-16. GARDNER, INNOCENT: Point Pleasant, N. J., May 31-Indefinite. GARRICK STOCK: Champaign, Ill., July 2-23.

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GARSDIE, CONNIT AND MACK: St. John, Neb., July 25-30. GIRARD THEATRE: Rochester, Minn., July 11-16. HALL, DON C.: Medford, Ore., July 11-13, Grant's Pass 14-16, Portland 18-30. HAMMOND, PAULINE: Barre, Vt., June 27-July 30. HENDERSON STOCK: Elwood, Ind., July 11-16. HOEFFLER SHOW (Jack Hoefler, mgr.): Appleton, Wis., June 6-Indefinite. HOWARD STOCK: Bangor, Me., July 18-23. HOWARD STOCK: Bangor, Me., July 18-23. KARROLL, DOT (V. C. Welsh, mgr.): Providence, R. I., July 4-Indefinite. MALLORY, CLIFTON: Lock Haven, Pa., July 12, 13. MASON, LILLIAN: Del Norte, Col., July 11-13. MATHES, CLARA: Port Arthur, Can., July 11-18. MELVILLE DRAMATIC: New Haven, Mo., July 11-13. HERMAN 14-16. MILLER-BRYAN (F. F. Miller, mgr.): Baton Rouge, La., Indefinite. MURRAY AND MACKAY (John J. Murray, mgr.): Parkersburg, W. Va., Indefinite. NATIONAL STOCK (Chas. R. Schod, mgr.): Saranac Lake, N. Y., July 18-19. NORTH BROTHERS COMEDIANS: Mineral Wells, Tex., July 11-16, Denison 18-Aug. 1. PALMER'S STOCK: Petersburg, Va., June 27-July 30. PATTON SISTERS (Col. Frank Robertson, mgr.): Shreveport, La., July 11-30. PETERS' STOCK: Charlotte, N. C., July 4-Indefinite. POWELL-PORTER (Hulton Powell, mgr.): Mayville, N. D., July 12, Conway 13, Landon 14-16. POWER STOCK: Vincennes, Ind., July 10-16. PYRE, WALTER, STOCK: Kenosha, Wis., July 12, Waukegan 13, 14, Iron Mountain 15, 16, Ishpeming, Mich., 18, 19. REDMOND, ED: Seattle, Wash., Indefinite. REDMOND'S JOLLY PATHFINDERS: Piqua, O., July 4-23. ROBER, KATHERINE, STOCK: Lubec, Me., July 11-16, Calais 18-23. ROBERT, CADILLAC, Mich., July 25-30. RUTLEDGE STOCK: Manistique, Mich., July 10-16. SANFORD'S, WALTER, PLAYERS: Sydney, Australia, June 27-Dec. 10. SPOONER DRAMATIC: Phoenix, Ariz., July 4-Indefinite. STIRLING STOCK: Mangum, Okla., July 11-13, Anadorka 14-16. TAYLOR STOCK (Albert Taylor, mgr.): Dallas, Tex., July 11-16. VAN DYKE AND RATON (F. Mack, mgr.): Davenport, Ia., July 4-Indefinite. VERNON STOCK (Ben. B. Vernon, mgr.): Bradley Beach, N. J., Indefinite. WIDEMANN'S STOCK: Seattle, Wash., June 26-Oct. 8. WILSON, FREDERICK H. (Oliver M. Cotten, mgr.): Elkhart, Ind., Aug. 8-13.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON (S. S. Shubert; Nixon and Zimmerman, mgrs.): Manhattan Beach, N. Y., July 4-16. A GIRL FROM DIXIE: St. Louis, Mo., Indefinite. A LITTLE OF EVERYTHING: New York city June 6-Indefinite. ABORN OPERA: Washington, D. C., May 9-Indefinite. AION OPERA (Frank T. Kintzing, mgr.): Youngstown, O., July 11-16. BOOM'S OPERA (A. Mayer, mgr.): Athol, Mass., July 11-16. CELEBRON OPERA (Frank T. Kintzing, mgr.): Jamestown, N. Y., July 15-Indefinite. CHESTER PARK OPERA: Cincinnati, O., June 20-Indefinite. DUNN, WELLS, HARLAN: New Orleans, La., Indefinite. GARDEN THEATRE: Minneapolis, Minn., June 20-Aug. 27. LYRIC OPERA (Harry Leaville, mgr.): Meridian, Miss., July 11-23. MANHATTAN OPERA (Herbert Salinger, mgr.): Elmira, N. Y., June 6-Indefinite. NEW YORK COMIC OPERA: Montreal, Can., July 4-Indefinite. ORPHEUS OPERA (Percy G. Williams, mgr.): Brooklyn, N. Y., Indefinite. PARIS BY NIGHT: New York city July 2-Indefinite. PHELAN, E. V., OPERA: Portland, Me., June 18-Indefinite. PIFF, PAFF, POUF: New York city April 2-Indefinite. THE BEGGAR PRINCE: Grand Forks, N. D., July 10-23. THE BOSTONIANS: Atlantic City, N. J., July 4-25. THE ISLE OF SPICE: Boston, Mass., May 9-Indefinite. THE MAID AND THE MUMMY: Chicago, Ill., Indefinite. THE PRINCE OF PILSEN: London, Eng., May 14-Indefinite. THE ROYAL CHEF: Chicago, Ill., Indefinite. THE SHOW GILL: Cleveland, O., June 6-Indefinite. THE TENDERFOOT: Chicago, Ill., Indefinite. THORNE-BAKER OPERA: Mobile, Ala., May 30-Indefinite. TIVOLI: San Francisco, Cal., Indefinite. WALTON OPERA (C. Load, mgr.): Pithburg, Mass., June 20-Sept. 3. WILBUR OPERA (W. H. Fullwood, mgr.): Springfield, Mass., May 23-Indefinite. WILLS' MUSICAL COMEDY: Cape May, N. Y., July 11-16. WOODLAND: Boston, Mass., April 25-Indefinite.

MINSTRELS.

BRYANT AND SAVILLE'S: Erie, Pa., July 11-16, Dunkirk, N. Y., 18-23. FIELDS AND HANSON'S: New Britain, Conn., July 11-16, Athol, Mass., 18-23. MARION AND PEARL'S: Lake George, N. Y., July 11-16. ROSCO AND HOLLAND'S: Grand Forks, N. D., July 18. SARATOGA (Frank T. Kintzing, mgr.): Saratoga, N. Y., July 1-Indefinite. VOGEL'S (Jro. W. Vogel, mgr.): St. Louis, Mo., May 22-Indefinite.

VARIETY.

BOOM'S PANTOMIME (H. Carlton, mgr.): Meriden, Conn., July 11-16. HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Forest, Mass., July 11-16. HUNT'S VAUDEVILLE: Sharon, N. Y., July 12, Millerton 13. HYDE'S COMEDY: Springfield, Me., July 12. MANHATTAN VAUDEVILLE (Booms): South Hanson, Mass., July 11-16. RIALTO (S. Bennett, mgr.): Middletown, Conn., July 5-11, Graham 13-19. SOUTHERN VAUDEVILLE: Greensboro, N. C., July 5-11, Graham 13-19. TRIMBLE'S FROLIQUES: Marshall, Ia., July 12. Monroe 13, 14, Camden, Ark., 15, 16, Pine Bluff, 18, 19, Helena, 21, Winona, Miss., 22, West Point 23, Columbus 25, 26.

CIRCUSES.

BARNUM AND BAILEY'S Kokomo, Ind., July 12. Elwood 13, Lafayette 14, Kankakee 15, Champaign 16, Peoria, Ill., 18, Dixon Aug. 1. BOSTOCK'S TRAINED ANIMALS: Coney Island, N. Y., July 11-16. BUFFALO BILL'S WILD WEST: Newcastle-on-Tyne, Eng., July 11-16, Sunderland 18, 19, Durham 20, South Shields 21, Hexham 22, North Shields 23. FOREPAUGH AND SELLS: Brautfort, Can., July 12. Hamilton 13, Barrie 14, Lindsay 15, Port Hope 16, Bangor, Me., 25, Bath 27, Burlington, Vt., Aug. 3. GOLLMAR BROS.: North Platte, Neb., July 13. HARKNESS, A. J.: Trauger, Pa., July 12. Heckle 13, 14, Tarrs 15, 16. MACKAY'S: St. Louis, Mo., Indefinite. MAIN'S, WALTER: Tawas City, Mich., July 12, Bay City 13, Grayling 14, Cheboygan 15, Petoskey 16. MELBOURNE, Colfax, N. Dak., July 12. MUNDY SHOWS: Fargo, N. Dak., July 11-16, Crookston, Minn., 18-23. RINGLING BROTHERS: Ortonville, Minn., July 12. Aberdeen, S. Dak., 13, Watertown 14, Huron 15, Mitchell 16. SAUTELLE'S, SIG: North Adams, Mass., July 16. WHEELER'S, H. F.: Depauville, N. Y., July 12.

MISCELLANEOUS.

ADAMS, JAS. R., FIRE SHOW: Coney Island, N. Y., May 14-Indefinite. BOOMS' COLORED (John Larkins, mgr.): Putnam, Conn., July 11-16, Middletown 18-23. BOSTON LADIES' SYMPHONY ORCHESTRA (Frank W. McKee, mgr.): Atlantic City, N. J., June 1-July 31. BROOKER'S CHICAGO MARINE BAND (Bert A. Hall, mgr.): Chicago, Ill., July 4-Indefinite. CANADIAN COLORED CONCERT: Hamilton, Can., July 1-Indefinite. CREATOR BAND (Howard Pew and Frank Gerth, mgrs.): Buffalo, N. Y., July 11-23, Detroit, Mich., 24, Madison, Wis., 25-30. DUSS' ORCHESTRA: New York city May 22-Indefinite. INNES AND HIS BAND: Cincinnati, O., July 3-16, Dayton 17-24.

KILTIES' BAND (T. P. J. Power, mgr.): Reading, Pa., July 12, York 13, Cumberland, Md., 14, Clarksville, W. Va., 15, Chillicothe, O., 16, Louisville, Ky., 17-24. MILDPOON'S PICNIC (Booms): Wm. Mason, mgr.: Milford, Mass., July 18-23, Middletown, Conn., 25-30. NAVAL RESERVE BAND (V. Rosati, mgr.): Cape May, N. J., July 2-Sept. 2. PAINTS BURNING OF ROME: Harrisburg, Pa., July 4-16, Baltimore, Md., 18-23, Pittsburgh, Pa., 20-Aug. 6. PATTERSON AND BRAINERD'S CARNIVAL (A. H. Barclay, mgr.): North Platte, Neb., Aug. 1-6. PEASEY BAND: Claremont Park, Bronx, N. Y., July 3-Sept. 10. PHINNEY'S UNITED STATES BAND: Marion, Ind., July 12, 13, Indianapolis 16-22. PRYOR'S, ARTHUR, BAND: Asbury Park, N. J., June 18-Sept. 23. UNITED STATES MARINE BAND: Chevy Chase, Md., July 4-Indefinite. WALTER'S, FRANK, PAVILION: Clayton, N. J., July 15, Cape May 19, Sea Isle City 20, Ocean City 21, 22, Tuckahoe 23.

(Received too late for classification.)

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Asbury Park, N. J., July 11-Aug. 1. CURTS DRAMATIC COMPANY (M. H. Curtis, mgr.): Hot Springs, S. D., July 11-13, Custer 15-17, Lead City 18-20. DANIEL FRAWLEY COMPANY: Theatre Royal, Calcutta, Aug. 1-Oct. 1. DILGER-CORNELL COMPANY: Delhi, N. Y., July 11-16, Susquehanna, Pa., 18-23. GENTRY BROTHERS' BIG SHOW: St. Paul, Minn., July 11-13. IDA BELLE FARNUM AND "COLLIE" BOYS: Chattanooga, Tenn., July 10-16. OSBORN DRAMATIC COMPANY (J. W. Osborn, mgr.): Woodstock, O., July 11-16, Barnesville 18-23. PAWNEE BILL'S WILD WEST SHOW: Portland, Me., July 11-16. POWER STOCK COMPANY (Gletcher Harvey, mgr.): Minnecott, Me., July 13-15. WILTON'S COMEDY COMPANY: Westboro, Mass., July 11-16, Webster 18-23. WILTON'S GLOBE TROTTERS: Webster, Mass., July 11-16, Webster 18-23. WILTON'S ELITE VAUDEVILLES: So. Framingham, Mass., July 11-16, W. Brookfield 18-23.

OPEN TIME.

ILLINOIS.—Marshall-Pythian Theatre, Oct., Nov., Dec., Jan. INDIANA.—Columbus-Crumph Theatre, Sept. 1-19, 21-29, Oct. 1-25, 27-31, Nov. 1-3, 10, 17, 19, 21-29, Dec. 1-12, 14-21, 23-31. Richmond-New Phillips' Theatre, in Sept., Oct., Nov., Dec. KANSAS.—Chanute-Williams Opera House, in Sept., Oct., Nov., Dec. MISSISSIPPI.—McComb-New Opera House, in Sept., Oct., Nov., Dec. NEBRASKA.—Fairbury-Opera House, in Sept., Oct., Nov., Dec. OHIO.—Kenton-Dickson's Grand, Sept. 1, 2, 5, 7, 12-14, 20-30, Oct. 3-7, 10-14, 17-19, 24-28, Nov. 2-4, 7, 8, 14-16.

ARENA.

GALLIPOLIS, O.—Sells and Downs' Circus June 22; crowded tents; performance good. URBANA, O.—John Robinson's Circus June 27; two good audiences; the best circus performance ever seen here. FOND DU LAC, WIS.—Mundy Street Fair and Carnival, Co. June 20-25; good business. Ringling Brothers' June 24 to capacity in afternoon; good crowd at night; show very good. OSHKOSH, WIS.—Ringling Brothers' Big Shows June 22; crowded tents afternoon and evening. RACINE, WIS.—Wallace Circus June 20; packed tents at both performances; best of satisfaction. PETERSBURG, VA.—Harris Nickel Plate Show June 27; small business; pleasant. WATERLOO, IA.—Gentry's Dog and Pony Show June 27; good business and show. PERRY, IA.—Campbell Brothers' Circus June 28; filled tents; excellent performance. WALLA WALLA, WASH.—The Norris and Lewis Shows June 20; good business afternoon and evening; pleasant. GRAND JUNCTION, COL.—Flotoe's Circus June 20; good business. LYONS, N. Y.—Walter Malm's Circus June 24; good performances; large crowds. HERKIMER, N. Y.—Walter L. Malm's Circus June 23; big crowds; best circus seen here in years. MARIETTA, O.—Gentry Brothers' Dog and Pony Show June 23; large, appreciative audiences. LYMA, O.—Barnum and Bailey's Circus June 20; well filled tents; performance excellent. PORTSMOUTH, N. H.—Pawnee Bill's Wild West and Far East Shows drew heavily June 27; patrons well pleased. DANVILLE, ILL.—George H. Adams' Empty Dumpty (under canvas) June 27, 28; good performances; S. R. O. NEWBURGH, N. Y.—Forepaugh and Sells Brothers' Circus June 24; excellent performance; good attendance. BELOIT, WIS.—Texas Bill's Wild West June 23; fair business and show. DIXON, ILL.—Nye Theatre co. (under canvas) June 20-25; fair houses; good satisfaction. BELFAST, ME.—Pawnee Bill's Wild West 4; fine performance; good business. BANGOR, ME.—Pawnee Bill's Wild West Show 2; well pleased two large audiences; street parade fine. GLENS FALLS, N. Y.—Hargrave's Big Railroad Shows 2 pleased big crowds at afternoon and evening performances. ERIE, PA.—I. O. O. F. Fair and Carnival 4-9 attracted large crowds. CHILLICOTHE, O.—Barnum and Bailey's Circus drew and pleased large crowds notwithstanding heavy rains 6. BOWLING GREEN, O.—Great Wallace Shows 4; good performances; business; capacity in afternoon; fair in evening. ROCHESTER, MINN.—Ringling Brothers' Circus June 30; big business; fine performance. MINNEAPOLIS, MINN.—Ringling Brothers packed their huge tent at both performances June 27; performances excellent. WINONA, MINN.—Ringling Brothers' Circus 1; packed tents afternoon and evening; best street parade ever seen here; great show throughout. WILLIAMTAMM, CONN.—Jerry from Kerry, Patten and Perry 4-9 opened to excellent business with better show than last season. Octave Callhoute of Williamtamm gives slack wire and baton act that is a winning feature. CLARKSBURG, W. VA.—Gentry Brothers' Dog and Pony Show 2 pleased good business. Sells Brothers' Circus 4; performance poor; good business. GOSHEN, IND.—Barnum and Bailey's Circus exhibited to fair sized afternoon crowd and disappointing attendance June 21; performance ranks with best ever seen here. ELYRIA, O.—Walter L. Malm's Circus 4; overflowing tent; enormous business; satisfaction. SARATOGA SPRINGS, N. Y.—Hargrave's Circus 4; two excellent performances; well filled tents; audience satisfied. HASTINGS, NEB.—Parker Amusement Co. Street Carnival June 27-2; good, clean attractions; big crowds; weather fine. PORTSMOUTH, O.—Barnum and Bailey's Circus 4; afternoon performance to enormous crowd; excellent performance; a rain and wind storm interfered greatly

IN SUMMER PLACES.

Charles W. Young writes from Mt. Clemens, Mich., under date of July 7: "The guests of the Park Hotel are delighted to think that the glorious Fourth is over, for Max Rogers and Lee Harrison have kept up the celebrating for thirty-six hours. They declared that they would convince the natives that they were true Americans if they had to burn up all the fire works in town, and they did it. Harry Elmer came here to be alone where he could bathe and be quiet for three weeks. He declares that the Fourth here was worse than at Coney Island. George Anzy, manager of the Opera House, Dallas, Texas, is here for the baths. Adam Hammerly, manager of the Bijou Theatre, Hamilton, Ohio, is here on crutches. Joseph T. Kelley, a Western favorite, dropped in last evening to visit Junie McCree and rest until Aug. 10. Mrs. Kerry C. Meagher, of Ringling Brothers' Circus, will rest here until the show plays Detroit. The baths are doing wonders for her. Our town papers say that J. C. (Si Plunkard) Lewis is here throwing away his money as usual, but have not met him. S. C. Haller, manager of the Pearl Brothers' United Shows, and Frank Logan, manager of J. Herbert Mack's World Beaters, arrived here a week ago to-day, both with first stages of locomotor ataxia, and their improvement after three baths is wonderful. Logan walked three blocks to-day without his cane. Junie McCree and Bobby Mack won \$55 from John McVeigh and J. J. Fleming in a pinochle game last evening. At the finish of the game McVeigh and Fleming were \$425 in the hole. McCree and Mack said it was a shame to keep the money, so to-day they bought \$55 worth of bath tickets, and gave them away to about ten poor cripples, who are not able to pay for more than three baths a week. Frank Howie has resigned as president of the Buttermilk Club. William Kibble arrived to-day with a lot of bloodhounds, donkeys, ponies, three Evas and enough small Eva carriages to amuse all the children in his neighborhood until the big Uncle Tom company opens here Aug. 15. Mr. Kibble has moved his family into their new home, and oh! for a fine house warming next Tuesday evening. The Gilday Sisters, of the Four Cohans company, are here visiting the Sa Vans.

Harry B. Eyring has been spending the Summer with his friend, Filbert H. Nickel, in Lewisburg, Pa. Mr. Nickel is studying for the stage.

Daniel Vinton will spend the Summer cruising along the Long Island Sound on his yacht, the "Witch."

Dollie Bardell, having closed a prosperous season, is spending the Summer at her cottage on Port Jefferson Bay, Long Island.

Edna Hickey, who played Alice Pettingell in Quincy Adams Sawyer last season, is spending the Summer at Mapleton, L. I.

Marie Haskett has closed a successful season with the Baker Stock company, Portland, Ore., and will recuperate at her Summer home at Long Beach, Cal., until the opening of Stanley Lewis and William Brown's Ten Nights in a Bar Room, with which she will be featured as Mable.

George W. Thomas, who has just closed with The Kentucky Belle company, is now spending his vacation at Long Beach, near Gloucester, Mass., where he has built a handsome Summer cottage.

Mr. and Mrs. Frank Hartwell (Florence Webster) are spending the Summer at Atlantic City.

Helene Releka and Harry K. Hamilton are recuperating at Manager John Osman's country place at Ben Davis, Ind., until opening with the Osman-Hoyt Stock company.

Frank C. Harris, late of Jule and Elmer Walter's attractions, is spending the Summer at Pettie Springs, Warrensburg, Mo.

Mercita Esmond is spending her Summer vacation at New Rochelle.

James A. Devine will spend the month of July at York Beach, Maine, and next season will play the German comedy role in Lights of Home.

Frances Florida and Marion Harte are spending a few weeks with friends on a farm at East Schodack, N. Y.

Fanchon Campbell is spending her Summer vacation at the Highlands of Navesink, N. J.

Mr. and Mrs. C. Herbert Kerr have gone West on a visit to the home of Mr. Kerr's parents, in Falls City, Neb.

Mr. and Mrs. Willie Collier are at their Summer home, St. James, L. I.

Mr. and Mrs. Louis Morrell (Malvina Arment) have gone to Onset and Buzzard's Bay prior to joining Rose Melville in Sis Hopkins in September.

Fritz Adams has closed a ten weeks' engagement as leading man with the National Stock company, and is recuperating at Far Rockaway. He will spend August at Atlantic City.

Mary Shaw will visit Berrien Springs, Mich., this Summer.

Grace Griswold is at Berrien Springs, Mich., for the Summer.

James O. Bennett, dramatic critic of the Chicago Record-Herald, is at Berrien Springs, Mich.

Clarence Heritage is spending the Summer at Jamaica Bay, where he has been every Summer for many years.

Lincen J. Lumer and wife (Rose Emerson) have gone to Colbrook, Conn., for six weeks of the heated season.

MATTERS OF FACT.

John C. Patrick, John G. Stewart, and S. A. Walker have founded The New York Vaudeville and Dramatic Exchange, with offices at 2 Tremont Row, Boston, Mass., to do a general agency business, supplying talent for Summer parks, all kinds of outdoor amusements, and repertoire and dramatic attractions. They want capable people to register at once.

Cameron Clemens, playing leading business, for two seasons with the Phelan Stock, Boyce Stock, Bowdoin Square, Boston, and others, is open to responsible offers. He may be addressed at his home, 45 Bakersfield Street, Dorchester, Mass.

Henry Buckler has made a strong impression in Washington this Summer by his excellent portrayal of character roles with the Berger Stock company. In a varied line of parts he has achieved distinct success, his work showing the results of experience and careful study.

Glen Campbell, located in the bituminous mining section of Pennsylvania, is a booming town with a good Opera House and excellent railroad connections. Will R. Kibler, at Hastings, Pa., is the booking agent and has some desirable open time.

Man to Man, which has been a good attraction in the popular priced houses, is offered to stock and repertoire, as W. S. Butterfield has other enterprises. His address is 110 West Thirty-fourth Street.

It is claimed that A. G. Howard, managing the Howard Stock, is presenting Cumberland '61 without authority.

The Cook Opera House Stock company will complete a successful six months' run in Rochester, N. Y., in August. A permanent location on a sharing basis is wanted for next season by this organization, which is made up of established favorites. Richard Baker at Rochester, N. Y., should be addressed for particulars.

The Mississippi and West Alabama Annual Fair will be held at Columbus, Miss., week of Oct. 17, bringing many visitors to that town. A repertoire company can do a big week at this time and should address Managers Humphreys and Humphries at once.

Clark Ross, character comedian, doing a singing and dancing specialty, is open to offers for the coming season.

"M. L. R." care this office, has a Japanese musical comedietta for three people for sale.

An experienced orchestra leader wants engagement at a first-class theatre. He should be addressed "Musical Director," care this office.

Johnny Van is now booking next season's time at his circuit of New York and New Jersey theatres.

The D'Arville Sisters would sign for responsible parts with first-class organization. They do a clever cornetists' specialty.

The Professor's Love Story and Facing the Music are now offered for the first time to stock companies by Alice Kauser, 1432 Broadway.

Managers Aven Fox and Lyle, of the Citizens Theatre, Murfreesboro, Tenn., have good open time for the right attractions for next season. Situated on the direct railway line between Nashville and Chattanooga with a modern equipped house, this city forms an excellent break for attractions booking that territory. Fair dates, Sept. 6 to 10, are open at this house.

ARTHUR C. AISTON'S PLANS.

Arthur C. Aiston, who has in the past confined himself each season to the handling of one attraction only, will next season branch out, and his intention is to make his headquarters in New York city, where he can at all times be in touch with things theatrical. When asked the other day by a Mirror man about his plans, Mr. Aiston said:

My plans for next season contemplate the sending out of two At the Old Cross Roads companies, James M. Brophy in new play which I have not yet named, and I will, in conjunction with J. Emmett Baxter, send out Jane Corcoran in Pretty Peggy, by Frances Aymer Mathews. The first of these companies to open will be Pretty Peggy, which will start its tour the middle of August, play a few towns between New York and St. Louis, and thence go to Kansas City. From Kansas City it will go directly South, being the first big attraction to get into Texas next season. From Texas it will come North again to Denver, thence West via Salt Lake City to San Francisco, where it will play two weeks. A tour of Southern California will follow, returning North to Portland, Tacoma, Seattle, Spokane, Butte, etc., reaching St. Paul and Minneapolis on the return late in January.

Pretty Peggy is a great production, and as Miss Corcoran is very well known through the South and West I look for big receipts with that attraction. Pretty Peggy will go out with an unusually strong cast. J. W. Gillinger, who has a very extensive acquaintance among local managers and newspaper men, will be in advance. Pretty Peggy, and Mr. Baxter will be back with the company as manager. The two At the Old Cross Roads companies will open the same day, Aug. 20, one in Waterbury, Conn., the other in Hamilton, Ont. One will continue for the season the other for ten weeks only, that company closing Oct. 29 to get ready for the production of the new play which I have bought from Louis Eagan, in which I will send James M. Brophy. I have selected the title of the play yet for I am anxious to get a good one. This play will open Nov. 21 in Holyoke, Mass., where the initial performance of Cross Roads took place, and after playing Springfield, Syracuse, Rochester, Toronto and Buffalo will come to the American Theatre, New York city, opening Christmas Day for three weeks. From there a tour of the big Eastern cities will be made.

There will be no No. 1 and No. 2 Cross Roads companies. I merely send the one out for ten weeks to keep the actors I want to use for the new play working until that time. I have engaged so far for these companies James M. Brophy, William Thibet, Harry Dunkinson, Thomas H. Ince, Philip Connor, E. T. Cochran, Bert McEwen, Adeline Mann, Gertrude O'Malley, Mildred Hyland, Louise Valentine, Annie Mortimer, and Alice Clifton. Most of these people have been with me for ten weeks by Sullivan, Harris and Woods, for Doc Kerr in the other production. My wife, Estha Williams, will, as usual, stage the different productions that I send out, and will take turns with me in running on to see that the performances are kept up to the mark. In addition to booking the three companies and the work incidental thereto, I am leasing out to stock and repertoire the plays of Inherited and Tennessee's Partner, which I own.

A WORTHY CHARITY.

Professionals who may have books and magazines which they do not want, are invited through The Mirror to send them to the Nazareth House, Bethlehem and Calvary—in the city of Niagara Falls. There is not a more deserving and beautiful charity in the world. These institutions have been founded for the temporal and eternal welfare of homeless women, friendless girls and destitute children, irrespective of color, nationality or religion. Through the giving therein many deserving women and young girls (who for various reasons, are stranded far from home and loved ones) are saved from many dangers.

NEW PLAYS.

Managers on the look out for new plays would do well to consult Alice Kauser, who has some excellent material by new as well as established authors for disposal. Among the latter Miss Kauser has no less than three new plays by Henry Guy Carleton, called at present Jack's Honeymoon, When George Was King, and The Trap and the Bird, and the latter two have also written a new play called The Globe Trotters, of which great things are expected.

SAID TO THE MIRROR.

D. B. SORLIN: "I take exception to the statement made in THE MIRROR by the Chicago correspondent, to the effect that a Chicago author was the first to use Thibet as a subject for comic opera. I finished the book of an opera, the scenes of which are laid in that land of mystery, and the title of which is Thibet, over a year ago, and for months the opera has been advertised as one of the productions shortly to be exploited by the firm of Sorlin and Barrows."

GEORGE M. COHAN'S STARRING TOUR.

Preparations for the starring tour of George M. Cohan are progressing. Charles Stumm, who is to direct the tour, arrived in the city last week and has opened an office at 1358 Broadway. Negotiations are pending with the best of the city and builders and the mounting of Little Johnny Jones will be one of its many features. The costumes will also be out of the ordinary. The cast will include some of our best known artists and chorists. Mr. Cohan will have fifteen or more original numbers in the piece, and numerous novelties will be introduced in the way of "big numbers." The season will open early in October and extend into Jan., 1905. An extended engagement in New York city will be commenced the latter part of October.

OBITUARY.

Joseph Armand (J. C. McLaughlin), the noted old light opera tenor, died at his home in St. Louis on July 8, of cancer of the throat. His malady was said to be due to a constant strain of the vocal cords during the period that he was before the public as a singer. Mr. Armand was fifty-five years old. He originated in America the first musical comedy, "The Girl of the Year," and was one of the most popular light opera stars. His last appearances were with the Baker Opera company. After retiring from the stage he went into the restaurant business in St. Louis and accumulated a handsome fortune. His wife survives him. At the funeral services, held in St. Louis, W. G. Stewart, who was in his youth a protégé of Mr. Armand's, was in charge of the music and sang a solo.

Mrs. Kate Rynar, the old actress and widow of Henry C. Rynar, the once noted character actor, died in Boston on July 9, after a long illness. Mrs. Rynar was at one time prominent in the profession, playing in support of Edwin Booth and other famous stars. She was born at Salisbury, N. C., on Nov. 15, 1822, and was a great granddaughter of Chief Justice Marshall. When ten years of age she made her first appearance in New Orleans, as a dancer. Five years later she married Mr. Rynar, and thereupon she began her career as a legitimate actress. The remains were cremated by the Actors' Fund.

Mrs. Bessie Germon Fraser died at her home at Hicksville, Long Island, on June 22, of consumption, aged forty-two years. She was the eldest daughter of John D. Germon, the grand old actor, and Mrs. Jane Germon, of Baltimore, and the niece of Edie and Nellie Germon. She is survived by her mother and her son, Harry Germon Fraser. The remains were buried in Pine Lawn Cemetery, Long Island, on June 24.

Mrs. Lottie Gardner, mother of Rene D'Arcy, died at her home in Philadelphia, on June 23, of spinal meningitis.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 19.)

Recklaw, Dan—Robinson's Park, Ft. Wayne, Ind., 10-16. Mannion's Park, St. Louis, 17-23. Redneux Ponies—Henderson's, Coney Island, N. Y., 11-17. Reid and Gilbert—Sans Souci, Chicago, 11-16. Rinalon, Four—Keith's, Phila., 11-16. Rice and Prevost—Keith's, N. Y., 11-16. Rice Family—Lake Grove Park, Auburn, Me., 11-16. Ridley, Tony—West End Heights, St. Louis, 10-16. Robbins and Trennam—Keith's, Phila., 11-16. Robinson, Ethel—Brighton Beach, N. Y., 11-16. Robinson Sisters—Suburban Park, St. Louis, 10-16. Robyns, J. E.—Hippodrome, London, indefinite. Robyns, Mr. and Mrs.—Suburban Park, St. Louis, 10-16. Ronaldson, The—East End Park, Memphis, Tenn., 11-16. Rosa, Bessie—Forest Casino, Providence, 11-16. Rose-Edith Ballet—Cleveland's, Chicago, 3-16.

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Winchman's Bears—New York Roof, N. Y., 11-16.
Wise, Harry—Pleasure Beach, Bridgeport, Conn., 11-16.
Wood, Milt and Maud—Springbank Park, South Bend, Ind., 11-16.
Worid and Kingston—Empire Palace, Johannesburg, S. A., June 18-July 30.
Wyley and Wyllson—Casino, Atlanta, Ga., 11-16.
Young and De Vol—Paradise Roof, N. Y., 11-16.
Young, Ollie, and Brother—O. H. Chicago, 10-16.
Youngs, Park, Grand Rapids, Mich., 17-23.
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THE FOREIGN STAGE

LONDON.

Allen Actors in London—Bernhardt in La Sorcière—The Clement Scott Benefit.

(Special Correspondence of The Mirror.)

MIRROR BUREAU.

TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, June 25.

Although the present British (and blithering) Government has prepared a ridiculously retrograde Anti-Alien bill—a bill that would aim at excluding from British soil and shelter the most desirable aliens as well as the most undesirable ditto—yet the British stage is beginning to be more and more filled by foreigners. When I say aliens and foreigners, please understand I do not refer to the large number of American citizens who from time to time occupy the British boards theatrical, and variety (or vaudeville). They are, of course, always welcome, always provided that they show marked abilities, and they mostly do. Moreover, after all, are not Britain and America one in heart and aim? I trow so. Besides, what says the Antipodean poet, Douglas Sladen, on this theme. He says thus:

"We are all one—one in our deep devotion;
Whether the York we love be Old or New;
Whether our Boston face the German ocean,
Or hold the broad Atlantic full in view."

"The bearings of these yere observations lies in the application of 'em," as the Oracular Bunsby (or was it Sol Gills?) was wont to remark to Cap'n Cuttle. That is to say, I have been moved to the above reflections all on account of the London stage being at the moment of writing largely occupied by artists from what the old-fashioned cockney comedians used to call "furrin parts abroad." Happily, several of these are, as the Bishop said of Homer's "Iliad," "still the best." As, for example, Sarah Bernhardt, Constant Coquelin, Gabrielle Rejane, Antoine, Tarride, etc., etc., all distributed among three theatres—namely, His Majesty's, the Prince of Wales's and the Avenue. Covent Garden, of course, is full of Italian opera singers of all nationalities, Continental and otherwise, all giving you quite a pleasant polyglottical evening, even at the cost of much cardrums worrying. And now, lo! we are threatened with some more German stage players and one batch of Dutch ditto, forsooth! Happily, your Gawain has something of the gift of tongues, else would you, O MIRROR, have to charter an interpreter for him in these days of hybrid drama and song.

Of La Rejane and her new play, La Montaigne, I gave some account in my last. This week she has weighed in, as the anglers say, with interesting revivals of La Doloureuse and La Parisienne. The Avenue's French contingent have vouchsafed unto us three splendidly acted plays—namely, Antoinette Sabrier, by Ramoin Coolus; Les Couteaux de Medoc, a light telephone duologue by Tristan Bernard, and Yvette, by Pierre Berton. Plays No. 1 and No. 3 had to be somewhat deodorized by our local licenser before presentation to English ears and eyes, and, to be strictly candid with you, the deodorization was not utterly unneeded.

By way of special example I may point out that in Yvette the pure and innocent heroine of that name is egged on to, and placed among, the most dreadful moral contamination, by her mother. In the version presented at the Avenue the mother is made into a mere friend. All concerned strive to effect poor Yvette's ruin, and in the Parisian version she, at last, finding all men and women of her set alike, succumbs and chooses the evil. At the Avenue this ending was abandoned and Yvette swallowed cold poison with intent to "end it all, as they say in melodramas. She was, however, rescued and antidoted in time, and her chief immoral pursuer became instantaneously converted to morality and offered honorable marriage, which was accepted. This change of ending was somewhat clumsily worked, but it was preferable to the original cynical, not to say brutal, finish. The sweet new French actress, Marthe Regnier, gave a good rendering of the poor but pestered Yvette, and M. Tarride gave a most finished impersonation of the latterly converted *roué*, who is from time to time utterly flabbergasted at finding Yvette so overwhelmingly innocent.

In Antoinette Sabrier these two brilliant players also heavily scored—Mademoiselle as a wayward and anything but innocent wife, and Monsieur as a sometime duped husband, who, when he discovers his wife's baseness, blows his brains out.

As to La Gr-r-rande Sarah, she made her re-entry at His Majesty's in a drama quite new to this Metropolis. This was La Sorcière, by Papa Sardou, who is, of course, dramatist in chief to La Sarah. The veteran Victorien is, as *tout le monde* knows, a very great playwright—that is to say, he is great in stage technique and in the building of great characters around great players, especially around Bernhardt the brilliant. La Sorcière, although possessing much of Sardou's chief defect—namely, verbosity—yet happily possesses also some very powerful dramatic scenes. What does it matter if the septuagenarian but still skillful Sardou has borrowed the basis of this play from Sir Walter Scott's great romance "Ivanhoe"? What skills it if he has founded the character of the Sorceress and of her sometime lover upon the deathless characters of the Jewess Rebecca and the bold Templar, Sir Brian de Bois Gilbert? Did not père Sardou's predecessor, Jean Baptiste Poquelin (alias Molière) admit that he took his goods where he found them? Why, then, should not Citizen Sardou go and do likewise?

Whether or no V. S. has again given Sarah some powerful opportunities, if he has not given her so many as usual, I do not propose to mention in cold ink all the details of La Sorcière, for were I to do so, I fear me you would be reminded in some measure of friend W. S. Gilbert's quaint play, The Sorcerer. That character you will remember was connected with the mystic "John Wellington Wells,

"A dealer in magic and spells—
In blessings and curses,
And ever filled purses,
In prophecies, witches and knells!"

It was he who kindly suggested that:

"If you want a proud foe to make tracks,
If you'd melt a rich uncle in wax—
You've but to look in
On our resident Djinn,
Number Seventy Simmery Axe!"

Now, Sarah represents a Moorish Sorceress, who is first seen plucking herbs by moonlight.

Anon Captain Enrique de Palacois is sent to arrest her for the crime of witchcraft. But lo! the Captain, although on the eve of marriage to Juanna, daughter of the Governor of Toledo, promptly falls head over heels in love with this mystic Moorish madam. For a while the course of their untrue love ran smoothly enough, but when the Sorceress happens to arrive soon after the marriage service has just taken place between the Captain and Juanna, Sarah (or, rather, Zoraya) the Sorceress breaks into the bridal chamber and casts a spell over the bride by means of hypnotism, and leaves her sleeping. She then casts a similar spell over the bridegroom and carries him off with her—which is only what you would expect from such a sorceress as that. But, after all, I have to tell you that this Sorceress is not utterly without sympathy, for in due course, finding that she can so far appease the Inquisition as to save her lover's life by confessing herself as a witch, she gladly does so, and promenades proudly to the local stake in order to be burned alive. ... this while, however, the stupid Sorceress forgets that she has left the beautiful bride still slumbering and that awakening can only set in by means of another spell. Toledo's proud Governor offers to give the Sorceress her life if she will incant this spell. The Sorceress does so, and is about to proceed to liberty, when the infuriated populace, annoyed at being balked of its bonfire, seizes her and the Captain and rend them limb from limb. Curtain. Time: Past Midnight—as usual with Sarah.

La Sarah was in her very best form, and you know what that means. She was principally supported by M. de Max, with whom, as you may remember, she defiantly quarreled in Paris, but with whom a few hours before this performance she made a touching reconciliation. Upon this I beg to exclaim, as Fletcher used to in No Thoroughfare—"So glad!"

The only other full-grown new play of the week was a powerful if somewhat quaint melodramatic mixture entitled Alone in China, which was brought to the Brixton Theatre and was very earnestly played, although by a somewhat unknown company. Perhaps if I say that this piece revolves around the adventures of a heroic sweetheart among the bloodthirsty Boxers, I have said enough to describe it.

There were two or three tiny new playlets and things of that sort (smartly written, but otherwise not needing special description) in the enormous programme presented for the benefit matinee given to Clement Scott at His Majesty's on Thursday. All the leading histrionic and musical stars (from Sir Henry Irving downward) gladly contributed their artistic services for this long distinguished critic. One of the most touching affairs in connection with this matinee was the little sonnet, so perfectly written by Louis N. Parker and so eloquently recited by that fine elocutionist, Forbes Robertson. Here are the lines:

"All ye who love the glamor and the blaze
Of footlights and the actor's magic art,
Think of the weary man who sits apart,
Patient in suffering through the Summer days.

We bring no futile wreath of gilded bays,
But the bright treasures of the Thespian cart,
And kindly messages to cheer his heart,
Who cheered our hearts so often with his praise.

Think of him, then, with tenderness and ruth
Who rests awhile upon his toilsome way;
Who yearned to clasp each warm and generous hand;
But sick and spent, retiring from the fray,
Can only smile and point toward Poppyland,
Dreaming of bygones and the things of youth!"

There has been a good deal of excitement over one or two matters. Firstly, there was the King's birthday list of honors, in which, although there were no actors honored—not even Beerbohm Tree, who surely ought to be the next theatrical knight—certainly some recognition was made to the divine art of music by the knighting of Edward Elgar, who is doubtless Great Britain's greatest living composer. Some amusement was caused by the shedding of a baronetcy on Alfred C. Harmsworth, who, beyond being a very good fellow who has done a good deal for the sacred cause of charity, and beyond being the maddest of motorists and the principal proprietor of The Daily Mail, The Weekly Dispatch, The Evening News, The Daily Mirror and nearly thirty other periodicals, has done little else than to form a gigantic trust in the newspaper world such as certain "big bugs" have in sundry things in your own nation. Still many far less deserving people than my friend Harmsworth (with whom I have often had the pleasure of being associated in business) have received titles, especially from our present title-shedding, but otherwise trivial, Government.

Mary Anderson, looking lovelier than ever, again generously gave a fine performance this week in aid of the East End poor. I am glad to say that a very handsome sum was realized by the good offices of our Mary. Beerbohm Tree has just selected (as I said he would) The Tempest for his next Shakespearean venture, with himself as Caliban. ...

LONDON, July 3.

Last week our playgoing had to be polyglottical enough, but this week it has had to be still more so. For, lo! besides sundry fresh Bernhardtian essays, a continuation of Rejane's season, and several new Parisian plays by M. Tarride, Mlle. Regnier and company at the Avenue, we have also had to sample a Greek play, a Dutch play and even an Irish play, begorra! Moreover, certain English players have become, so to speak, *particeps criminis* in the foreign invasion; for yesterday afternoon Mrs. Pat Campbell played Melisande in French to Sarah Bernhardt's Pelléas in the same lovely language, and Lewis Waller acted with La Rejane in her native lingo in a little play given to the most aristocratic of aristocratic audiences, at that noblest of noble mansions, Stafford House, Park Lane, where all the more or less (generally less) refined South African millionaires and alien Randlords now seek to dwell.

The first somewhat foreign and certainly the strangest play of the week was given at the Court on Sunday night, if you please, by the Stage Society, who, however, kindly repeated the show on Monday and Tuesday afternoons, with two praiseworthy motives. One was to give a chance to those playgoers who are not prone to take their playgoing on the Sabbath. Motive No. 2 was to make a bit of money, for, of course, they could not charge

at the doors for their Sunday performance—on pain of imperiling the theatre's license from the Lord Chamberlain.

Now, this Hibernian play was entitled Where There is Nothing, and it was the work of one of Erin's most popular bards—namely, W. B. Yeats. Although still young (for a poet), W. B. Y. has done much excellent work in his time, especially in the lyrical line. This time, however, he seemed to me to resemble W. S. Gilbert's bagpiper, MacPhairson Cloughlocketty Angus McClan. He, you will remember, once piped a musical *morocco*, of which Bard Gilbert wrote:

"It was wild, it was fitful, as wild as the breeze,
It wandered about into several keys;
It was fitful and fearful indeed, I declare,
But still it distinctly suggested an air."

This was exactly what was the matter with Yeats' so-called play. Here and there is distinctly "suggested a play," but not often. Indeed, it contained much madness, mixed with little method. Its hero was one Paul Rutledge, who started by bullying his friends and relations. Next he bullied the local monks, taking care to insult them by saying that "Where God is there is nothing," and sundry little ejaculations of that sort. Anon Paul, by way of showing his independence of mind, became a traveling tinker, and while mending pots and pans orated to the local peasantry, in order to show them that everything is really nothing. After that this strange Hibernian hero met a gypsy girl and forthwith married her by jumping over a broomstick or its equivalent. Later, finding that even marriage has its disturbing influences, he sought out some more monks, whom he joined. But ere long he upset the whole monastery and what the gashter in Caste would call its "adjacent neighboring vicinity" by all kinds of strange theological disquisitions. Finally he was fired out by the monks and attacked by the peasantry. Whereupon he died in a more or less convenient roadway, apparently recognizing while in *articulo mortis* the gypsy bride whom he had deserted soon after the strange wedding ceremony.

All this extraordinary story was doubtless intended to be deeply allegorical. But, alas! few, if any, present could see it in that light, and so, despite the earnest efforts of several excellent players, Where There is Nothing was deemed to be worthy of its name.

The chief new French play of the week, La Bourne on La Vie (an equivalent to "Your Money or Your Life"), was by Alfred Capus, but it proved somewhat unworthy of that generally brilliant young dramatist, who gave us La Veive and Les Deux Ecoles. It was but a sordid story of cocotte and cash-bank life. Happily, the acting of M. Tarride and Mlle. Regnier was still of the best.

The performance of Maeterlinck's over-mystic (but not over-moral) Pelléas and Melisande, by Sarah Bernhardt as Pell and Mrs. Patrick Campbell as Mel, proved as successful as it was interesting. Mrs. Pat scored in Sarah's language, indeed, as La Bernhardt subsequently stated Mr. Patrick's French was "delicieux."

Great success was also achieved by Lewis Waller when acting in French with Madame Rejane; but then Lewis (born in Bilbao of Franco-Spanish ancestry) was ever a good patterer of the "Parley voo," as some call it.

The aforesaid Greek play was Alceste, by our dear old friend Euripides, and it was given in its native tongue by the boys of the Bradfield College, not far from the ancient town of Reading in Berkshire. There was a stage built up in the midst of a vast open amphitheatre, quite in the old Greek manner, and the surroundings were beautiful. So was the translation of the play done by these young scholars.

The Dutch play was over so late that I must ask to be allowed to return to it next week. It is really worth touching upon again, if only for the sake of the Dutch actor, M. De Vries.

The death of the great painter, G. T. Watts, news of whose decease is only just to hand, is mentionable in this epistle chiefly because when he was well into his half century he married Ellen Terry, then little more than a child, and the marriage was (very naturally) soon afterward dissolved.

Poor Clement Scott, who died just as I was about to post to you last week, was buried yesterday at Southend, after a most impressive requiem service at the Roman Catholic chapel in Ely place, Holborn—a service attended by all the leading members of the literary and theatrical professions.

At the moment of writing I learn that Beerbohm Tree may engage Forbes-Robertson and Gertrude Elliott to play Ferdinand and Miranda respectively in The Tempest at His Majesty's in the Autumn; that Lewis Waller's next production will be a play entitled The Master of the King's Company, and that our next new Hamlet will be Martin Harvey.

GAWAIN.

PARIS.

Rejane Judith Gautier Has Sold a Play to Bernhardt—Sardou's Out Door Theatre.

(Special Correspondence of The Mirror.)

PARIS, July 2.

Fay Templeton, Cecelia Loftus and other imitators of the great must now look to their laurels, for I learn that Rejane is in their business. She imitated Bernhardt at the Clement Scott testimonial in London a few weeks ago, and very successfully, too, if my friends from over the brook can be believed. She may be tempted to do the same thing in the United States when she appears there next season. She's foolish if she does, for one great artist should be above imitating another. I cannot imagine Sarah imitating Rejane. She has too much dignity, and pride, and self-respect.

I hear, by the way, that Rejane and Porel, her managerial husband, are, or are about to be, reconciled, after all their wars, which drew blood, if not tears. Rejane inquired of a friend as to who was now using her former dressing-room in her husband's, Porel, theatre, the Vaudeville, and this peacemaker and diplomatist replied that nobody was, as Monsieur Porel had doubled locked its door and would permit nobody to even peep into it; that it was a sanctuary—in other words, devoted to—or locked on—the memories of the incomparable artist that had once honored and blessed it with her presence.

As no mortal woman could be indifferent to such devotion as that, I hear that Rejane has withdrawn the divorce proceedings, and that her reappearance at the Vaudeville and in the same automobile with Monsieur Porel may be confidently looked for.

Porel had had more trouble, for he was fined five francs the other day in a police court because matches and burned out candles were discovered by the fire authorities in every



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dressing-room (but Rejane's) at the Vaudeville.

It may not be just the thing to give an ordinary artist's age, but one of the penalties attached to the fame of a great actress is that the world must know the date of her birth. So, Rejane is forty-seven years young, having been born in 1857, two years before Mary Anderson. Madame Arnault, of the Comédie Française, is her aunt. She was, at the age of fifteen, in 1872, a pupil of Regnier at the Conservatoire, and on graduation day won honorable mention and second prize. Sarcey, at that time and for years before and after chief of Parisian dramatic critics, set the theatrical world of Paris afire because first prize was not justly awarded to the little Rejane. Sarcey articles made thousands of friends for her, and her beauty and charm and talent made thousands of others, when she made her bow to the Parisian public at the Vaudeville in 1875. Eleven years ago, in 1893, her great reputation was made as Madame Sans Gene. She was also great in Milhac and Halevy's Ma Cousine, Sardou's Divorçons, and Daudet and Belot's Sapho—a mighty different article from the Fitch Sapho.

La Belle Otero, the dancer, was this week in court because she, in her automobile, upset a market wagon in the glow of a rare June morning, and was sued for damages by the driver of the wagon. Otero claimed that the automobile was not hers, but that she only rented it at fifteen hundred francs a month. She was acquitted, but her chauffeur was fined and sent to prison for a month, and everybody who does not own an automobile said Good!

The Théâtre de Verdie, or open air theatre, organized by Sardou this week, is a success. Last Tuesday the Odéon company gave us the fourth act of L'Arlesienne and the ballet of Manon. Wednesday the Opéra Comique Company revived Carmen, and Edipe Roi was given by the Théâtre Français company. Paris at her best was in attendance and was elated.

Molier's Circus, too, appealed to the gay Parisians this week. Performers and everybody in it were upper-ten amateurs, and of course it was a great financial success.

Judith Gautier, daughter of Théophile of lovable memory, has had a play accepted by Sarah Bernhardt. Her collaborateur was Pierre Loti. Her Marchant de Sourières is still a charming memory of the Odéon. Everybody hopes that the play for Sarah will be a huge success. Théophile Gautier was one of the first to see the genius in Sarah. He was about the best and gentlest critic that ever lived. What a pity that such a man as Théophile Gautier should die under sixty years of age! If living to-day, he would only be four years older than Russell Sage, and yet he seems a century dead, and he is only thirty-two years in heaven.

Next October prizes of 100,000 francs will be offered here for a lyric drama or opera, a comic opera, a symphony, an operetta and a ballet. The men behind the prizes are Prince Albert of Monaco, Henri Deutsch de la Meurthe, and the Countess Greffulhe, president of the Société des Grandes Auditions Musicales.

Geraldine Farrar's concert at the home of Mrs. Webb, on the Avenue Henri Martin, was very successful. The audience was composed of the best Americans in Paris and the flower of Parisian society. Miss Farrar's voice went to the hearts of all. She returns to Berlin to complete her studies under Lehmann, after a vacation in the Tyrol and a concert in Warsaw.

The Toreador is drawing enthusiastic audiences at the Moulin Rouge. It is capably done, remembering the heat. Baxone, Claudius, Prince and Mrs. Prince (on the bills Camp-ton) are dainty, funny or exhilarating, respectively.

The only thing this week that was new was the production of a melodrama at the Ambigu entitled Cambrileurs de Paris. It is gone from start to finish.

THE HERMIT.

MADRID.

Sardou Triumphs in Spain—La Cuna a Strong Opera—The Moreno-Morano Company.

(Special Correspondence of The Mirror.)

MADRID, June 15.

La temporada de Primavera, or Spring season, has been quite as brilliant as the Winter campaign. At the Español, la Guerrero and

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Dias de Mendoza were followed by González Hompanera and Pascuala Mesa, who opened in Sardou La Tosca, employing a Spanish version made by Llana and Francos Rodríguez. It is the first time the drama has had a Spanish rendering here, though it was presented three years ago in Mexico by Virginia Fabregas. It is quite familiar in Madrid, however, in the original, having been given by foreign companies both as drama and opera. The success of the Spanish version is unquestioned, and the followers of the great Frenchman, who contend that the theatre should interpret, first and always, great passions and tragic events, are proclaiming Sardou the first dramatic author of his time.

Much praise has been bestowed, and justly, on Sra. Mesa and Sr. Hompanera for their admirable rendering of the roles of Floria and Mario respectively, and on the veteran actor Donato Jimenez for his performance as Scarpia.

At The Lara the beautiful Matilde Moreno has appeared as co-star with that powerful young actor, Francisco Morano, the organization being styled the Moreno-Morano Company. After winning repeated triumphs in the provinces, these young artists have determined to set the seal of court approval on their art, and Madrid has received them kindly—warmly, even. Like the rival company at The Español, they chose the works of foreign authors, and indeed Spanish playwrights cannot complain, for the winter season was a series of successes for them and their works, notably the creations of Pérez Galdós.

The opening play was El Nido Ajeno, followed by Rovetta's Idiosyncrasy, which resulted in a triumph for both stars, notwithstanding the fact that this play has been presented here by la Mariani, the great Italian, supported by her husband, Zampieri, and later by Cristina and Zaconi.

The critics have pronounced the translation of Mr. Seane discreet, which is much to say of a translation. For the rest, it goes to show, again, how wholly satisfying it is to hear one's mother tongue in the theatre, where so much hinges on a word—nay, on the lightest turn of a word. Indeed, it seems a question whether we would better hear a work in the original, in a tongue whose spirit will elude us, even if we possess the letter, or in a translation more or less "discreet." And by the way, this word, in its common Anglo-Saxon acceptance, is scarcely promising as applied to translations of robust, if shocking, European plays. The Spanish critics qualify discreet with "in no sense altering nor weakening the effect of the original."

The truth is that, despite the appearance of such famous Italians as Zaconi and Teresa Mariana in this play by an Italian, it has remained for Spaniards, actors and author, to make it profoundly impressive for the Spanish audience. Not only has the latter heard Rovetta speak in its native tongue, but it has seen his men and women revived by Spanish art.

That the temperament of a people will unfailingly read something peculiarly natal into a play is shown in the astonishing performance of Sr. Morano as Nonetti, the dishonored husband. It has surpassed in vehemence, impetuosity, virility, in fact, that of either of the famous Italians, and inasmuch as it has been true, from the Spanish standpoint, it has brought Nonetti, the man, nearer.

This company includes in its repertory such plays as Fedora, La Tosca, Dishonor, and a very creditable Spanish version of Othello, in which the fair Moreno makes a charming and appealing Desdemona, and Morano a terribly impressive Moor, who might, from his appearance, just have stepped over from his native heath.

An event in the last days of the Maria Guerrero company at the Español was a function extraordinary organized by this wonderful woman and her brilliant husband, Sr. Diaz de Mendoza, in aid of the national fund for a monument to Castelar. The play chosen was El Desdén Con El Desdén, and such literary lights as Manuel del Palacio, Federico Balart, Emilio Ferrari, Juan T. Salvany, and José Almodros Camps contributed poems, greatly enhancing the success of the event, which was brilliant socially, as well as artistically, and added a handsome amount to the fund destined to commemorate the great statesman and writer.

At the Teatro Moderno a one-act opera, La Cuna (The Cradle) has been successfully produced, it being a picture of simple virtue and no less simple vice, which seem to flourish side by side in Spain, as everywhere. The protagonist, a workingman, assuages his grief at the death of the first fruits of his union with the woman of his choice, with a new love, and, despicable as this appears in cold type, the author has made it plausible at least. In his second union—unblessed by the Church, of course—the mother dies, and the unhappy wife, ceasing for the nonce her lamentations, rescues this motherless mite and her husband together. The music is by Chapi, and the book—really clever—by Perrin.

A no less marked success has been La Torera, by Paso, Asensio Mas and Serrano, at El Eslava, its dealing with matters taurine assuring it a warm welcome in this land where bull fighting will long hold the boards, or rather the plaza, despite the opposition of many cultured Spaniards. It is shocking to note how regularly visiting English and Americans patronize this sport.

A Spanish daily insists that amusement resorts (of the Summer brand) in America are offering "head-on collisions" between railway locomotives, with attendant destruction of fabulous values in the engine line, and class this diversion as "Una barbaridad!" Of course, I strenuously deny the veracity of this. I hope and pray I am not infringing on the truth.

In my next letter I will tell you of the debut of Enrique Borrás, the first actor of Cataluña, who comes to the Comedia in a repertory of plays by the great Catalan, Angel Guimerà, among them being his famous Tierra Baja,

which Mrs. Fiske staged last season at her New York theatre under the title Marta of the Lowlands.
WALLACE GILLPATRICK.

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A WOMAN'S LETTER.

THE MIRROR receives many unusual letters from persons desirous to become associated with the theatre, and from time to time has published and commented on many from young persons fired with ambition. The following letter, however, is perhaps the most remarkable that has yet come to hand, and is set forth in full, except that the name and address of the writer are withheld:

Your questioner is a lady forty-two years of age, of artistic temperament and with stage leanings; young appearing, attractive in personality, with education and some means; married, but in no wise encumbered. I have had an offer from a professional gentleman of good repute to invest in a comedy to be placed in one-night stands for the season of 1904-1905, and act as press agent for the same at a small salary. The proposition does not entirely meet my views. I wish, through some channel, to enter the theatrical world, but have no desire for fame or particular footlight favor. I do not care to travel continuously, and do not aspire to "act." Having enumerated non-requirements, it remains for me to state what I do want. This I find is a trifle difficult to state clearly, as I do not quite know myself. I like professional people and their ways much, and would like to mingle with them more than is possible at present, and also to be employed in some theatrical capacity. Can you suggest or advise me?

If the woman who wrote the foregoing finds difficulty in conveying an idea as to what she wants—and she does find such difficulty—it is not to be expected that THE MIRROR can easily arrive at an understanding as to what she wants. The town from which she writes is a rural community, and she probably is tired of the humdrum life of such a place. She evidently has met casually members of the theatrical profession, and although she does not desire to travel continuously, the moving activities of the life of stage people quite plainly appeal to her. She is candid about her age,

and in view of this candor one must accept the statement that she is "young appearing and attractive in personality." Yet while she disclaims any desire for fame or "particular footlight favor," one can read between the lines that this woman really has a latent ambition to "act." This ambition is by no means reprehensible, even in a woman forty-two years of age, although it is unfortunate; for her only hope, it would seem, if she were to go on the stage, would be in parts suited to her age, where her youthful looks and attractiveness would be secondary. Of all professions that of the stage is most discouraging to the beginner past the heyday of youth. In literature and other arts age does not count so much if genius inheres. But on the stage the woman beginner must have youth, even if she does not have beauty, as a rule. It may be true that a middle-aged woman with talent and money for self-exploitation might succeed, but if such a woman should succeed she would be the exception to prove the contrary rule.

As to the business side of the foregoing letter—the proposition from a manager of repute to invest in a comedy for the one night stands and to act as press agent—it will bear serious thought before acceptance. Much money is made in such enterprises, and as much money is lost. If this woman knows her manager and his comedy well—she is an intelligent woman—it remains for her to decide. It would be much more legitimate for her to go into such a speculation than it would be for her to go into many other speculations in Wall Street, promoted by men presumably reputable. And yet there is a risk in it that she should realize. As to the press agency end of the proposition, it may be said that good press agents are few and well paid, without being asked to invest in the enterprises they promote; there have been successful women press agents, and there is a possibility that this woman might add herself to the number. The one phrase in this letter that THE MIRROR cannot at all comprehend is that which states that the seeker after information is "married, but in no wise encumbered." If that means anything, it must mean that the husband is self-supporting. If he be a man of this sort, and also supports his wife, and there is no domestic infelicity, she might better let matters continue as they are and forget a fancy for theatrical life that probably would pass quickly if she should enter that life; for any one who enters the profession of the theatre earnestly and honestly finds that every step to success means hard work, and there are few in the profession who do not really envy persons in quieter life that have abiding places and surcease from worry.

A GOOD EXAMPLE.

As recorded in the news columns of THE MIRROR this week, two well-known players declined to appear at the "concert" given on board an Eastern bound steamship unless the promoters of the affair would agree to give a percentage of the receipts to the Actors' Fund of America. The concert organizers fell in with the idea, and as a result the Fund last week received a check for \$55.25.

This is a small sum, to be sure, but it helps the Fund work, and it could be greatly augmented regularly if American actors voyaging should follow the lead of Miss SELIGMAN and Mr. DALY and insist upon a donation to the Fund from the proceeds of all like entertainments.

It would not be a bad idea for both American and English players—of whom hundreds cross from country to country annually—to unite on some systematic plan by which the funds for actors in both countries should materially profit from the entertainments that could not be given without their services and co-operation. And steamship officials should be willing to divide the sums realized from "concerts" between the charities of actors and those of seamen, which heretofore have practically monopolized these moneys.

HOW THE WORLD MOVES.

THE MIRROR recently considered the action of the General Conference of the Methodist Church, held at Los Angeles, in relation to amusements, including the theatre, and noted the more philosophical attitude of that strict sect in this matter, as compared with its old-time anathema against theatre-going. The Methodists have not yet removed their ban on the playhouse, but another generation no doubt will see it banished to the limbo of things obsolete.

As is well known, the better demonstrations of the theatre are contended and patronized by many clergymen and members of churches, including Methodists. But it has remained for the State body of one Church of great power and numbers to candidly, openly and freely recognize the place

the theatre occupies in the social economy by formal resolution.

At a recent meeting of the Episcopal Council of the State of Virginia at Richmond a resolution favoring an amendment to Canon 19 of the Faith was offered by Rev. ROSS WHITE and adopted unanimously. The rule of faith repealed by the vote provided that all who should go to the theatre or attend balls or certain other amusements should be excluded from the communion table; and, of course, the abrogation of the rule leaves the question as to such amusements wholly within the discretion and inclination of members of the Church.

It is not necessary to say that persons of cultivation and intelligence in this age find the theatre among the institutions that make life worth living; or that it is better to leave amusements to conscience and impulse than it is to set against them arbitrary rules that serve but to breed deceit and hypocrisy.

MRS. ANNA J. HAYES DEAD.

Following close upon the death, at the Edwin Forrest Home, of Madame Amalia Serres, whose passing was recorded in the last issue of THE MIRROR, came the death, on last Friday, June 8, of another of the old players at "Springbrook"—Mrs. Anna J. Hayes. She had been ill only a few days, and death came very suddenly and unexpectedly upon her.

Mrs. Hayes was in her youth quite a successful player of boy parts, and during her career she was associated with many eminent actors of the American stage. She met with misfortunes, however, during the latter years of her life on the stage, and before she entered the Edwin Forrest Home, in 1897, she suffered much from poverty and illness. In the peaceful environment of the Home she regained her health and spirits, and in her last years she was blessed with contentment. Her admiration of Edwin Forrest and her gratitude for the comforts provided by him were unbounded. She was a devout Roman Catholic, and never a morning or night passed by during her residence at Springbrook that she failed to make a prayer for the repose of the soul of her benefactor. A portrait of him that hung in her room was like a shrine to her, and she kept fresh-cut flowers ever before it. This devotion to the founder of the Home was the chief interest of her declining years.

Mrs. Hayes was born in Portland, Me., on Oct. 31, 1830. Her childhood was uneventful, except that upon one day—which remained in her memory as the happiest day of her life—the poet Longfellow, seeing in her a lonely little girl, took her to his home, and spent the afternoon in showing her his books and pictures and telling her wonderful fairy stories. When she was about sixteen her parents decided to send her to her uncle, a Catholic priest in Boston, in order that she might complete her education under his care. She set forth alone for Boston—and never arrived at her destination. On the journey she was obliged to stop over at Hollidaysburg, and it so happened that a little wandering theatrical company that was playing there at the time was in sad need of an actress to play small parts. By chance the girl heard of the vacancy in the company, and, acting upon a sudden impulse, she applied for and secured the position. Thus, in circumstances of the most humble and difficult, she began her theatrical career.

After a year's service with the strolling company the young actress was engaged by W. B. English to appear in Rosina Meadows. She was successful in that engagement, and for several years afterward she found small difficulty in securing positions with good traveling and stock companies. She played fairies' and boys' roles at first, then ingenue roles, and at last old women. She was for nine years a member of W. E. Burton's company; she was in the stock company at Barnum's Museum for several seasons, and she played long engagements with E. A. Sothern and Mrs. John Drew. Her last public appearance, in 1884, was with a traveling company playing Uncle Tom's Cabin. For a number of years after her retirement Mrs. Hayes lived at the home of Senator Samuel Snow, of Massachusetts, at Cape Cod, and on July 6, 1897, she was received as a permanent guest at "Springbrook."

Mrs. Hayes was twice married. Her first husband was E. W. Jones, who was successful both as an actor and a painter. After his death she married Samuel H. Hayes, who is also dead. Mr. and Mrs. Hayes had two daughters, one of whom was the dancer Alice Lorraine, who died in 1872. The other daughter, who never was on the stage, survives her mother.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

A. C.: Write to him care of THE MIRROR. The letter will be advertised and forwarded when he sends for it.

P. H. L., Providence, R. I.: You might advertise in THE MIRROR, stating your qualifications and giving references. If you are an expert dresser there should be no difficulty in obtaining a position.

K. L., Philadelphia: THE MIRROR has no information concerning the plans of the actor named in your letter. If you address him personally he will probably be glad to send you the desired information.

E. K., San Francisco: 1. As a star—even as an actor—he is to fame unknown. 2. THE MIRROR cannot tell you of an unknown actor playing on some unknown California beach. 3. As you are on the coast, why send three thousand miles for the information?

LUCIE FRANCE PIERCE, Chicago: 1. The Carpet-Bagger was produced by Tim Murphy at the Fourteenth Street Theatre, March 5, 1900. 2. It was originally played at Warren, Pa., Sept. 29, 1898. 3. Ople Read and Frank Pixley wrote it. 4. It was a political comedy, dealing with the reconstruction period just after the Civil War. 5. The four acts were laid in Jackson, Miss.

H. V. D.: Mary Mannerling first appeared in this country Nov. 20, 1896, in Hartford, Conn., as Leonie in The Courtship of Leonie. She first appeared in New York at the Lyceum Theatre in the same play Dec. 1, 1896. On Dec. 14, 1896, she played Sadie in The Late Mr. Castello. J. K. Hackett was in both plays. She was engaged by Daniel Frohman in England in the Summer of 1896, and had supported Herman Verin and Loring Fernie for some years before Mr. Frohman engaged her.

GEORGE ADE'S NEW ONE.

George Ade's next play will be produced by Henry W. Savage, and be the opening attraction at the Garden Theatre in September. It will be called The College Widow, and is a satire, without music, on modern small college life. Mr. Ade said that he in The College Widow will attempt to have fun at the expense of the small college, and that almost every small college has the flirty girl called "The Widow," who has a new sweetheart in every class. He will show the capitalist, who gets a degree every time he offers money to the college; the athletic young man, the son of the capitalist, who is the hero of the school solely because he is an athlete, and the frowzy-haired youths, who wear small caps and huge trousers, to look "cute," and many other characters. Mr. Ade returned to his home near Kentland, Ind., last Saturday. Mr. Savage said to THE MIRROR that when he announced when he leased the Garden Theatre that it would be a home for the works of American playwrights he meant it, and that Mr. Ade's new play will be the first of a number of American plays that will be produced at the Garden.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, a Washington, D. C., June 28, to July 7, 1904.

ANNE. By Katharine Baker.
BEYOND. By Malcolm Douglas.
ELEVEN-FORTY P. M. By Jessie Couthoul.
ENGAGEMENT IN A LAWYER'S OFFICE. By W. Sylvester Macatee.
FATAL COIN. By Justin Adams.
FOR LOVE AND HONOR. By Edward Hamilton Cahill.
GETTING A JOB. By George H. Nelwander.
INDIANA SCHOOLMASTER. By Thomas Dickinson.
MAGIC KETTLE. By John T. Whitfield and Joseph A. Whitfield.
THE MANAGER. By Emile Andrew Huber.
PRINCE OF ZANZIBAR. By C. W. Bell.
SHADOWED LIVES. By Justin Adams.
DAVID OF BETHLEHEM. By Florence Wilkinson.
MARY MAGDALEN. By Florence Wilkinson.
AT PINEY FLATS. By George M. Anderson.
BAR X RANCHE. By Florence Gerald.
THE BEST LAID PLANS. By Helen Kalne.
BRIGHT IDEA. By Arthur Law.
BURNING EMBERS. By Franz Listemann.
CAP OF CONQUEST. By Rich. A. Eldon. Music by Pierre Lumbier.
CASTLE BROTHERM. By Arthur Law.
CHERRY TREE FARM. By Arthur Law.
CHRISTIAN AND THE TURK. By James L. Glass.
THE COW PUNCHER. By Fred G. Nirdlinger.
DAZZLING NANCY. By Barney Gerard.
THE DIAMOND VEIN. By Martin J. Gilbride.
EXILED FROM HOME. By Frank H. Kaplan.
FORTUNE TELLER OF DISMAL SWAMP. By Howard Amesbury.
GENTLEMAN FROM CHERYENNE. By Tom P. Morgan.
HER BUST DAY. By James Clarence Hyde.
THE HOT HOUSE. By Barney Gerard.
JANE MCCREA. By George J. Stillman.
JOSEPH OF ISRAEL. By Elsie M. MacKay.
LOVE'S AWAKENING. By Franz Listemann.
MADEMOISELLE THERESE. By H. Clement Easton.
MAID OF MONEY. Book and lyrics by Collin Davis; music by Howard Whitney.
THE MAN FROM WHERE. By M. Struthers Burt.
MICROBES OF LOVE. By John Jerome Costello.
MY WIFE'S KIMONA. By Robert E. Homans.
NIGHT SURPRISE. By Arthur Law.
PRINCESS OF PANAMA. By George W. Gotthold.
RAMONA. By Johnstone Jones and Virginia Calhoun.
THE RAPACITY OF MAN. By William Arens.
ROB-BORRIB. By Edward Henry Murray.
A ROYAL RUNAWAY. By Thomas Littlefield Marble.
THE TELEGRAPH GIRL. By John J. Magee.
TERRIBLE FIGHT. By Arthur Law.
THERE WITH THE GOODS. By Barney Gerard.
UP CONNECTICUT WAY. By Tom P. Morgan.
YO SAN OF TOKIO. By Albert Newton Shideler.

LETTERS TO THE EDITOR.**An Author's Claims.**

PORTLAND, Me., July 1, 1904.

To the Editor of The Dramatic Mirror:

Sir.—During the past five years I have had considerable trouble over the fact that the plot and some of the scenes, word for word, have been taken from my play, A Gentleman from Gascony. I see in this week's MIRROR that W. D. Eaton has written a play entitled A Gentleman from Gascony, which he very frankly admits is founded upon A Gentleman from Gascony. Through THE MIRROR I wish to inform Mr. Eaton and others that I control the rights to A Gentleman from Gascony for the United States and Canada.

Several years ago A. D. Hall wrote a novel on the theme of "A Gentleman from Gascony," which was published by Street and Smith and copyrighted by them in 1896. In reading the novel I was so much struck by its dramatic possibilities that I secured the dramatic rights from the publishers. I then found that the novel was founded on The Huguenot Captain, by Watts Phillips, and I secured the rights to that play also from the English owners, Charles T. Phillips and Francis Phillips. I then wrote my play, Mr. Hall, not knowing that I had secured the rights to the novel, made a dramatization of it himself. At this time the publishers signed back to me their interests in my play. Mr. Hall and I met each other and merged our two plays into one. About this time A Gentleman from Gascony was produced successfully by Robert B. Mantell.

In THE MIRROR of Sept. 4, 1902, I saw, under the head of Plays Copyrighted, that a Claude R. Buchanan had written a play entitled A Gentleman from Gascony. I immediately had a warning to managers printed in THE MIRROR, being a signed statement by the publishers of the novel, Messrs. Street and Smith, to the effect that I owned the sole rights to the novel. Any production of said play, or scenes or situations from same, given without authority from myself, would make said producers liable to the full extent of the law. I have copyrights for my play, one taken in 1895, the other in 1900. All negotiations in regard to A Gentleman from Gascony must be made with me. Any infringement on my rights to "The Huguenot Captain" or my play, A Gentleman from Gascony, I will prosecute rigidly. I do not believe Mr. Eaton knew he was infringing on my rights. I have also written his agent, Milo Bennett, of the facts, and I do not doubt that these gentlemen will respect my rights. While A. D. Hall is interested in my play, I control the copyrights and all dramatic rights.

Thanking you in advance for your courtesy, I am, Very sincerely,
DAVID F. PERKINS.

To Prevent Piracy.

WATERTOWN, N. Y., July 2, 1904.

To the Editor of The Dramatic Mirror:

Sir.—Every honest author and manager ought to be grateful to THE MIRROR for its war against play pirates in the past. It has not been THE MIRROR's fault if piracy is at present as prevalent and flourishing as ever. Publicity is not punishment enough. Pirates simply laugh at it. The man who will boldly steal a play is not likely to be intimidated by a notice of his theft in a newspaper. His conscience, if he has one, is dead or impervious to all moral suasion in the form of exposure. There is but one sure cure for piracy. Imprison the man or men who produce a stolen play. I am greatly surprised to learn that the actors who take part in a stolen play are also liable. In my opinion this is a grave mistake, as not every actor knows or questions the source of the play he works in. He may be perfectly ignorant; the lying manager may even tell him he is paying a royalty for it.

It is strange, to me, that the authors' society has never taken rigorous measures to punish pirates. Here is my suggestion: Let them select two clever men who are well posted in dramatic successes. Give them power of attorney or employ them as traveling detectives. Let them visit suspected companies and sit in front. The result of this would be wonderful, in my opinion. Once let a piratical manager learn that there might be a detective from a New York bureau ready with a warrant for his arrest and lodge him in jail, and he will be careful. This would be the deathblow of piracy. If this suggestion is worth anything I commend it to the authors' society.

I remain, respectfully yours,
JOSEPH H. SLATER,
Author-Actor.

THE USHER



Musical comedy is about all there is left on the London stage, which is sinking to the level of mediocrity that existed in the 'seventies, just before Irving began his great work of regenerating it at the Lyceum. George Edwardes with these entertaining trifles has monopolized practically all little theatrical success the season developed.

For the reason that upon its musical comedy London now relies as its sole claim to stage note, it is jealous of the integrity of that form of diversion, and desires to preserve it from the infection of Tenderloinese, brought over with the American entertainments of a parallel but inferior kind.

A leading London newspaper recently voiced a protest against the methods and deportment of American chorus girls. "No one can doubt," it said, "that the free and easy manner in which the American chorus girl conducts herself, both on and off the stage, and with particular reference to the manner in which she treats her audience, is slowly but surely dragging the musical comedy in the mire. The descent from the Savoy operas to the American importation in which the chorus girls ogles the audience has been swift and painful."

It is the change—the deterioration—in the quality of the musical pieces that is responsible for replacing singers and actresses by ogles and *figurantes*. When women of talent were required there was no employment for women whose principal requirement is the exhibition of attractive forms and faces. If real operettas and musical comedies were written and produced over here they would command the services of clever and brilliant people, and the "show girl's" occupation would be gone.

There is one rule established in all theatres that is constantly broken, and that managers find the greatest difficulty in enforcing—the rule that prohibits smoking in dressing-rooms. Actors who willingly comply with all other regulations will resort to any sort of device to secretly indulge their love for the weed while at the make-up table.

They probably do not stop to think of the jeopardy in which they place the lives of the public and the property of their managers by this indulgence. Dressing-rooms, viewed as a source of fire, are danger points in nearly all the theatres, and they are so regarded by the authorities and the insurance experts. Carelessness with cigars, cigarettes, pipes and matches is likely to result disastrously.

Actors often seek to extenuate the disregard thus shown for the interests of everybody by urging that the desire to smoke is stronger during a performance than at any other time, and tobacco calms the excitement incident to acting. But they have all the rest of the twenty-four hours in which to satisfy the tobacco appetite, and if a narcotic is necessary to suppress their nerves while playing a substitute for nicotine might be procured from a physician.

At all events, they are not justified in endangering lives and property merely to gratify a habit, and some method ought to be found effectively to put a stop to the practice. In Paris the police hold the managers of the theatres responsible. The other day M. Porel, of the Vaudeville, was fined because officers found cigar ends, matches and tobacco in the dressing-rooms.

The Third Moon, which has been secured for Ethel Barrymore's use and in which she will appear after a preliminary tour in Cousin Kate, is a Chinese comedy, by Madame Gresac and Paul Ferrier, with music by Charles Cuivillier. It was produced not long ago at the Paris Vaudeville with a beautiful setting. It is a curious blend of the materials of the love poem and the comic opera libretto.

The character Miss Barrymore is to play (and which Jeanne Thomassin originated successfully) is Si-Si, a beautiful courtesan. According to the authors, "The courtesan of the Celestial Empire lives in absolute chastity; her role in life is to divert her admirers, charm them, and sing and dance for their pleasure, without once listening to a word of love."

Si-Si, in The Third Moon (the season when tender longings are supposed to stir the adolescent Chinese soul) yearns for a sweetheart and consults an old fortune teller, who endeavors to baffle her desires. Through a combination of circumstances she consents to personate Ly, a young girl who is in love with a youth named Fou-Pang, in a marriage which Ly's father has arranged with the son of one of his friends. But the old fortune teller personates the prospective mother-in-law and the ceremony is in fact a comedy, which saves the aspiring courtesan from the loss of her innocence. The last act gives Ly her sweet-

heart and adjusts matters agreeably for Si-Si. In the French production there is an abundance of Chinese "atmosphere," the costumes and the four scenes are very beautiful, and the second and third acts give opportunity for music, movement and color galore. But the piece is as fragile as it is fantastic. Will it stand the ocean voyage?

Townsend Percy, who used to be well known in New York journalistic and theatrical circles, turned his back on dramatic criticism and management more than fifteen years ago and shook the dust of the metropolis from his feet. He comes here now and then for a brief stay, but his headquarters now are in Wyoming, where he is practicing law in partnership with a United States Senator.

"I practiced law before I entered journalism," Mr. Percy said the other day. "When I decided to resume my profession I knew that it would have to be elsewhere than in New York, where I was known only as a 'show-man.' So I went to Wyoming, where I am busy with a large practice, and concern myself with politics as a side issue. I have never felt any desire to return to management."

It is a curious coincidence that Daniel Bandmann, who was brought to this country as a Shakespearean star by Mr. Percy, is also settled in Wyoming, and is also actively concerned in politics.

Following are a few gems extracted from an interview had by Alan Dale with Charles Frohman recently in London:

My object in life is to give the public incessant novelty—even if it fails. I am proud to say that I have produced more failures than any other living man, because I have produced more plays.

I don't think for one single moment that the public know what they want. I give them what I think they ought to have.

The real trouble last season was lack of material. New York is hard to please. It is a bit spoiled, perhaps.

I can't tear myself away from New York. If it were not for New York I'd stay here. I'm comfortable. I'm happy. They like me. But I'm crazy for New York and I can't abandon it.

I've produced three failures in succession and six successes. And I guess I've gone up as high as any theatrical manager you can mention. What remains to be done is to stay there.

Here is food for thought, and refreshing food, too, on a warm day.

SALARY LAW IN LOUISIANA.

An interesting point at law involving the "two weeks' notice" clause in theatrical contracts was decided in Judge Richard H. Downing's court in New Orleans on June 22, in the case of Herbert Brennon *versus* Mr. and Mrs. Lester Lonergon (Alice Treat Hunt).

Mr. Brennon alleged that the season at the Elysium Theatre was brought to an abrupt close; that he did not receive the customary two weeks' notice, and he claimed, therefore, full salary up to a date fourteen days after the notice of the termination of the season was given to him. There is no law in Louisiana compelling such notice of termination of contract, but Judge Downing decided in favor of the plaintiff on the ground that such notice was customary and generally understood in the theatrical business.

In handing down his decision Judge Downing, in part, said:

I have reached the conclusion that where a theatrical manager employs an actor for no definite time and where there is a regulation generally adopted by the profession requiring fourteen days' notice to the employee whose services are no longer required, and such manager discharges his employee without serious cause and without giving him the fourteen days' notice according to the custom resulting from a long series of usage, which has acquired the force of an unwritten law among the theatrical profession, he is liable to such employee for the salary for that period of time.

THE WIZARD CLOSES AT LAST.

The Wizard of Oz closed its long run of over two years' consecutive performances last Saturday night in Chicago. The piece was originally produced on June 16, 1902, and has been played continuously ever since. The Wizard need not have closed last Saturday save for the fact that everybody connected with the production stands in need of a respite from work behind the footlights. Fred Stone, the tireless Scarecrow, will spend the Summer in and about his old home in Denver, where he will indulge in his favorite pastime of clay pigeon shooting. His partner, David Craig Montgomery, will go abroad, as will also Anna Laughlin, who has played Dorothy for two years without missing a dozen performances. Arthur Hill, the English pantomimist, whose clever impersonation of the cowardly lion is one of the distinct individual features of the extravaganza, will spend his holiday in England. No monetary offer from London managers could induce Mr. Hill to renounce his allegiance to The Wizard of Oz, and he will return to this country in August to resume his engagement with this production. All of the other favorites, both principals and chorus, have been re-engaged for next season. There will be two Wizard of Oz companies on tour, and both will be equipped with entirely new scenery and costumes.

THE NEW CIRCUS BUILDING.

Plans have been filed for a building to be erected as a circus for the New York Hippodrome Company, of which W. P. Hadley is president, on the site of the old Sixth Avenue car stables, at Forty-third and Forty-fourth streets on the east side of Sixth Avenue. The building will resemble Madison Square Garden in design and have a frontage of 200 feet and a depth of 239.10 feet. It will be three stories in height, with two colonnaded towers, with ornamental domes and a cornice decorated with ornamental staves in rows. There will be a great entrance on the Sixth Avenue side, flanked by Corinthian columns. The auditorium will have a balcony, a mezzanine tier, a gallery and will be arranged in a form nearly oval, with a two ringed arena in front of the tiers of seats and a large stage back of the arena. The basement will be fitted as quarters for the animals and contain a large tank. The cost is estimated at \$400,000.

MARIE ALURENT'S DEATH.

Madame Marie Allibruze Luguet Laurent, the distinguished French actress, died in Paris on July 5, at the age of seventy-nine. She was for many years one of the most important figures in the life of the French capital, not only by reason of her theatrical attainments, but also because of her public spirit and her notable deeds of charity. Her death is, therefore, deeply mourned by all classes of society in Paris.

Madame Laurent was born at Tulle in 1825. Her father was Luguet, a noted actor of his time, and under his instruction she prepared herself in childhood for the stage. At the age of fifteen she made her debut at Geneva, and from that time until she was nearly seventy she was constantly before the public. After playing for a number of years in the provinces she went to Paris, where she first appeared at the Odéon. Later she appeared at all of the other famous theatres in Paris, being for a long time a member of Sarah Bernhardt's company.

During the Franco-Prussian war, when the public buildings of Paris, including the theatres, were turned into hospitals, Madame Laurent did valiant service as a nurse. This endeared her to the hearts of all Frenchmen. Years afterward, with the assistance of Constant Coquelin, she founded an orphanage in Paris, and again France delighted to honor her. The Government recognized her worth by bestowing upon her the decoration of the Legion of Honor. She was the first woman of the stage to receive that distinction. She became a widow in 1876, and ten years ago she retired from the stage to devote herself entirely to the orphanage.

The esteem in which Madame Laurent was held by her countrymen was evidenced when, on June 6, 1901, a benefit performance was given for her at the Opéra. She appeared herself upon that occasion—for the last time in public. Madame Patti sang and every French player of great prominence took part in the entertainment. The receipts were very large and were sufficient to provide every comfort for the noble woman during the closing years of her life.

A NOVEL INDIAN PLAY.

On June 25, at the Academy of Music, Hartford, Mich., was produced a real Indian play, by an Indian. It is called Queen of the Woods, or "America's Oberammergau," and is a link between the red men of the far-away past and the present. The famous white deer plays an important part in it, as do the wolf, dog, and wild game.

The following Indians appeared as characters in it: Old Chief Leopold Pokagon, who sold Chicago to the United States in 1833 for three cents an acre; his son, the late Chief, Simon Pokagon, the author of the play; Joseph Bertrand; Wesaw, son of the old war chief of the Pottawattamies; Kawkee, the famous deer hunter; Kawbenau, the old Ottawa trapper; Chief Menominee, the redskin preacher, who carried a cane showing a notch for each sermon preached; Chief Sinagaw and wife, parents of Loida, Pokagon's bride; Gobo, whose people claimed that he had a voice of thunder; Wopsey, the old bear hunter, 110 years old; Nonee, the queer Indian boy, always out of his place, and Skiney and Sketer, two white boys; Joe Waters, the land pirate, head leader in the removal of the Indians; Governor Wallace, father of Lew Wallace, author of Ben Hur, who issued the order to remove the Indians from Indiana; General Tipton, the warrior and statesman, who drove off the Indians and burned their church and wigwams, and Father Bernier, of South Bend, who adopted the late Simon Pokagon.

This is the cast of characters: Loida Sinagaw, Mildred Leach; Simon Pokagon (as a boy), Earl Adams; Simon Pokagon (as a young man), Otho Ford; Leopold Pokagon, Allan Starks; Mrs. Pokagon, Faye Tietworth; Waters, Roy Yeckley; Kawbenau, Fred Place; Mrs. Sinagaw, Adalyn Humphrey; Menominee, Allan Stazks; Mrs. Menominee, Marjorie Engle; Governor Wallace, C. A. VanRiper; General Tipton, Fred Place; Mr. Sinagaw, Otho Ford; Nonee, Max Dean; Skiney, Howard Wilson; Corporal, Dell Smith; Bertrand, Allan Starks; Priest, Roy Yeckley; Wopsey (110 years old), Roy Yeckley; Soldiers; Irishwoman, Faye Tietworth.

It was dramatized by C. H. Engle. It was also full of Indian music. It closes, following a marriage, with the corn dance, the only dance in which the squaws ever take part. It may be seen in New York.

ACTORS' SOCIETY BUILDING FUND.

The building fund of the Actors' Society has reached the sum of \$2,498.56. The following contributions were made last week:

Bedell, Walter H., \$1; Buckler, Henry, \$5. "Contribution," \$9 cents.
Finlay, Raymond, \$10.
Kingsley, Sara, \$1; Kingstone, \$2.62.
Meredith, Maggie, \$1.
Stack, Harry, \$1.

ENGAGEMENTS.

Robert Lee, for The Strollers.
Nalda Snyder, to play Mimi in Jack and the Beanstalk.

Mr. and Mrs. James J. Ryan have been engaged for Ben Hur.

Hazel Burts, with Charles Barnhaupt, to go to London and South Africa. She will sail Aug. 24.

For the Empire Stock company, Kokomo, Ind.: Lawrence Dunbar, Lola T. Davis, and Hilley Young.

Decker and Verone have signed Walter D. Botto as business-manager of their In the Shadow of the Gallows company for next season.

Olive West, by O. M. Cotton, to support Frederick H. Wilson in the London success, In the Service of Mankind. Three beautiful settings have been designed by Alger and Whiting, of Kansas City.

Sidney Cox, with Burr Stock company, as comedian, opening July 18 for six weeks, then regular season.

Lawrence Gordon and Bertha Davidson, for the Fenberg Stock company.

George E. Atkins, for the second season with the Irene Myers' Stock company.

Alexander von Mitzel, as leading man for Blanche Walsh, next season.

John Maurice Sullivan, leading man of the stock company at the Boyd Theatre, Omaha, has been re-engaged for leads with Sweet Clover.

Maysie Harrison will play the Melville circuit, then go with Charles E. Blaney next season.

For leading tenor of The Silver Slipper company Frederic D. Freeman.

Blanche Adams, successful in the part of Greta in The Singing Girl in the Alice Neilson Opera company, has been engaged by Henry W. Savage as principal soubrette for the Sultan of Sulu company.

PERSONAL



Photo by Haussler, San Francisco, Cal.

EMERY.—Edwin T. Emery, pictured above, will arrive in New York this month. He has been appearing under the Belasco management for the past four years at San Francisco, where he has won favor. Next season Mr. Emery will launch into management, having now one company playing at Coronado Beach, Cal., for the Summer, and another, which will make its Eastern tour early in September. During the mid-season Mr. Emery will produce his new historic play, The Prince Imperial.

LANGTRY.—Mrs. Langtry is to sell her London residence in Tedworth square at auction on July 19. When in England she prefers her house in Newmarket. Three weeks ago, it will be remembered by MIRROR readers, she sold six thousand guineas' worth of jewels, a heart brooch alone fetching 235 guineas.

MELBA.—Madame Melba appeared in Saint-Saens' new one-act opera, Helene, words and music by Saint-Saens, at Covent Garden, London, July 2, and while the music was highly praised, the libretto was not. The story of Paris and Helen of Troy, for whom the war of the world was fought, seems to be too elusive for any writer to make viable. Helen is more shadowy, even in Homer, than Sappho. She does not breathe; but some day a writer may come along and give her life.

MORRILL.—Rev. G. L. Morrill, the Minneapolis divine so well known to members of the profession on account of his Church Alliance work, was accorded the honor of throwing the first spadeful of dirt at the excavation made on the site of the new Unique Theatre, in that city.

ANDERSON.—On the evening of June 24 Mary Anderson de Navarro sang to 2,000 poor working people at the People's Palace, London. She also read the murder scene from Macbeth, and told her audience how much she loved Shakespeare, and how much Shakespeare had done for her, and will do for any one, if studied.

FISKE.—Mrs. Fiske, after spending the interval since the close of her tour at a country club near New York, has gone to the Adirondacks, where she will remain until rehearsals of her company in Becky Sharp begin at the Manhattan Theatre in August.

BLOCK.—Sheridan Block is considering a romantic play in which he may star next season. Mr. Block is not, by the way, to act the leading part in Tolstoy's play, Thou Shalt Not Kill. He is Summering at North Asbury Park.

ADE.—George Ade arrived in New York from his home in Indiana last Thursday to see his friend and manager, Colonel W. Savage. He may go with Colonel Savage for a cruise on the latter's yacht around the Isle of Shoals for a week, to get away from the high temperature of the Lambs' spiritual atmosphere.

WITMARK-KLEIN.—Announcement is made of the engagement of Frances Witmark, daughter of M. Witmark, the music publisher, and Joseph Klein, formerly of Keokuk, Iowa.

MACK.—William B. Mack, who has been a member of Mrs. Fiske's company for two years, has been re-engaged for next season. Mr. Mack, who is a very promising actor, has played a wide range of parts in Mrs. Fiske's repertoire. He was especially successful in the role of Tesman, Hedda Gabler's husband, last Autumn, and more recently, in Chicago, he acted Fabio Ronaldi, the Italian baker, in Little Italy, a character originated by Frederic de Belleville, with power and pathos.

LITTELL.—SEFTON.—Kate Ludlow Littell and Angela Sefton, of the Edwin Forrest Home, have gone to Atlantic Highlands for a visit of several weeks.

NILLSON.—Carlotta Nillson has been engaged to play the title role in Pevero's Letty, in which William Faversham will star next season.

ELDRIDGE.—Aunt Louisa says she does not like the country; New York suits her well enough. Though she has accepted several invitations for out of town, she will only remain a few days in each place, then home.

LA SHELLE.—Kirke La Shelle, with his wife and children, returned to New York on the Philadelphia last Saturday, after three months of travel in Europe. They visited Italy, Sicily and France. In Paris Mr. La Shelle bought a nineteen horse power automobile, and in Florence he arranged to buy a magnificent old villa, which he intends in the future to occupy during the major part of each year.

TELEGRAPHIC NEWS

CHICAGO.

Eight Theatres Open—Ethel Johnson's Singing and Dancing—Notes.

(Special to The Mirror.)

CHICAGO, July 11. Midsummer finds five dramatic, two vaudeville and one stock theatre open, with attendance a variable quantity, on account of the weather and the competition of the parks, not to mention the usual Summer exodus to seashore and inland resorts and Europe. A good deal is heard downtown about St. Louis World's Fair visitors coming up here to cool off and have a good time after doing the big exhibition. The new season will begin in two or three weeks, with Buster Brown at the Great Northern July 24, followed by the The Yankee Consul at the Studebaker Aug. 1. After incidentally dropping into New York and making the hit of the season, The Consul will return and resume the run interrupted by the Iroquois fire. The bills this week:

Grand Opera House, Mrs. Wiggs, of the Cabbage Patch; Illinois, The Forbidden Land, second week; Powers, Vivian's Pappas, with Blanche Ring, sixth week; Great Northern, Our New Minister, second week; Garrick, The Maid and the Mummy, seventh week; Howard's, stock, in Forgiveness.

The Forbidden Land is now, one week after its first performance at the Illinois, generally regarded as a success. It is a good, clean entertainment, with a minimum of skirt-flirting and leg-bombardment, and a close examination of it as it passes shows some unmistakable indications of popularity. Ethel Johnson as Hulda, the Swedish maid, is just what we are all looking for in these light, up-to-date musical productions. The strangeness and scenery of Tibet helps to arouse interest, and the merry ragged tramp chorus dressed in all the gay colors is one of those good novelties hard to provide and delightful to discover. The music runs along in an easy, pleasing way, but it fails to indent the memory with any very catchy melody. The humorous handling of the health food theme is bound to be popular, and permits unlimited development. The hanging incident is un-hackneyed and generally humorous. The cast, as expected, proved to be equal, generally speaking, to all demands of the opera. Joseph Herbert, after directing the production with creditable skill, began after the opening night developing his part of Barclay, the health food inventor, and by Thursday night gave evidence of making it an excellent comedy creation. William Cameron's antics as leader of the beggars generally pleased the audience, and his song with chorus, "We Are Tramps Upon Our Way," was encored. W. H. Clark's singing as the Tibetan Potentate was relished and the genial, tall Tarjum became at once a popular figure in the picturesque groups. His opening song, "I'm a Potentate," was especially well received. Joseph Phillips' graceful acting and rich tenor captured his listeners, and he was called back many times. William Rock, the lazy Chinaman of the Tenderfoot, has received much press praise for his Hindu Fakir in this opera. He makes the part admirable for distinctness and consistency, and as in the Tenderfoot shows cleverness as a dancer. Ethel Johnson uses the Swedish-American language with skill and good comedy effect, and she is a picture in the part that no artist can paint, especially when she is dancing. Apparently without the slightest effort she performs difficult steps to perfection and skins across the stage in terpsichorean flights. Neat and pretty, sincere and attentive in her acting, she is deservedly the hit of the production. Both Miss Johnson and Mamie Ryan have been greeted with volleys of applause from the audience when they first appear each evening. Miss Ryan makes Dorothy a petite and vivacious American girl, and Alma Youlin is a handsome Oriental maiden, the Potentate's daughter, who acts little but sings beautifully. The chorus, mostly from the Tenderfoot, is entirely satisfactory, and rouses the audience to great enthusiasm with the brilliant kaleidoscopic dash off the stage after the tramp number in the second act. The action of the first act brings the invasion of Tibet by the European and American tourists up to the point of their being condemned to die that day (they are captured at the outset of the opera) at six o'clock. The second and last act leads up to the release of the prisoners through the wedding of the health food inventor to the Tarjum's daughter. The author of the book and lyrics, Guy Steele, has been constantly at work since the opening night improving his part of the production. It is to run on indefinitely at the Illinois and go on the road next season.

Our New Minister pleased large audiences during last week at the Great Northern, and seems to be in for an unusually good midsummer run. The overdrawn of the character of Startle, the country detective, by Joseph Conyers, seemed to furnish just the broad comedy that the audience wanted, and his scenes with Skeesicks, the slangy young man from New York, as played by John P. Brown, was another favorite. Grant Foreman, as the minister, answered the popular notion, and Fred Mower was a storekeeper true to life.

Frances Young, formerly of the May Homer stock at the People's, has joined Fred Wright's York State Folks company for next season.

Harry Carson Clarke was in town for several days, including the Fourth, a guest at the Auditorium. He said he was just resting after three weeks of sightseeing at the St. Louis Exposition, on his way to New York.

Ida Marie Nelson, an ingenue who used to live here, is to be married in September, says a Toledo paper, to Ralph Mackenzie, a young business man and mining expert. The wedding is to take place in London, and the couple are to go at once to South Africa to live. Miss Nelson is at present in Chicago.

Jack Leffingwell has arrived to take charge of the press work for The Maid and the Mummy, succeeding Thomas Leary.

Rowland and Clifford have decided to send out Thomas J. Smith again as the star of a Gamekeeper company. Mr. Smith will be sent East this time, and an entirely new production is being prepared for the tour.

A benefit for the widow and seven children of John Lane will be given next Thursday at the Illinois. Mr. Lane was stage carpenter at the Columbia and the Illinois for fifteen years, and Will J. Davis, by whom he was employed during all that time and at the time of his death, has taken the lead in getting up the benefit. The bill will include the last act of The Forbidden Land, last act of Vivian's Pappas, songs by Jessie Bartlett Davis, and a specialty by Richard Carle. Mr. Lane was accidentally shot by holdup men in a saloon near his home. He worked late a week ago Saturday night, getting The Forbidden Land production ready, and reached home after midnight, tired out. He went to the nearest saloon for a glass of beer, and while there the robbers appeared. The owner of the place picked up a glass and threw it at them. They responded with bullets, and two of them passed through Lane's body, killing him. He was about fifty, and a man of very quiet, steady habits.

The scenery for the John and Emma Ray production for next season is being painted here at the Soman and Landis studio.

Manager Sol Litt, of McVicker's, announces a revival of Siberia at that theatre about the middle of next October under the management of James A. Brady. The Brady-Litt combination to win the public will have a try before that date. The Pit having been booked at the theatre for the first week in September. This is likely to be the opening week of the house, if the alterations are finished before another opening attraction can be secured.

The Criterion Theatre is to open July 31 with On the Bridge at Midnight, and the same play is booked at the Alhambra for the week of Aug. 7.

James Wingfield says the new Waukegan house will be opened Aug. 25.

Judge Downing, formerly a member of the Sam Morris Stock at the Avenue Theatre in Englewood, is spending the Summer with relatives on a farm near Castleton, Ill. Mr. Downing's size enables him to play "anything from a boy up." His address is Castleton.

Up to the time of going to press Manager Milward Adams, of the Auditorium, had not been chained to a chair in the front orchestra row at his theatre while a fire test of a pan thirty feet square full of blazing oil was made upon the stage.

Plans have been filed at the City Hall for alterations of the Olympic, to cost \$90,000, giving it an entrance from Randolph Street next to the Union restaurant and hotel.

Sam J. Burton, for ten years a member of the Cy Perkins company, and well known in Chicago, where he usually makes his headquarters, has been engaged by Fred. Wright to play Ezra in York State Folks, in place of Harry Jackson.

An Everyman company has been organized by R. E. Magnus, which will begin a tour with two performances at Mandel Hall, University of Chicago, July 14 and 15. The company includes Eleanor Hayden, Margaret Lee, Elena Powers, Ella Yuill, Florence Earl, Winifred Burke, Grace Neeley, Lucius Bowman, Peter J. Thometz, Oscar Ward Hancock, Frank G. Jacquet, Forrest Isham and Mr. Magnus. Eugene Stockdale will be stage manager, and George C. Dent, formerly of the Bush Temple Minstrels, business manager. From Chicago the company goes to the University of Wisconsin.

The Council meeting to-night will not be the last before the vacation of the Aldermen, it seems, the announcement appearing to-day that a special meeting would be held later, at which the prayers of the theater will be attended to.

The advance sale for Mrs. Wiggs at the Grand was large last week, and there are other indications of a proper appreciation of the famous play by Chicago theatregoers. Harry Askins has done some excellent introductory work in overcoming the usual midsummer apathy of the public. The cast is virtually the same as for the New York production. The play opened unexpectedly well, and the audience was enthusiastic.

A Royal Chef will be produced on a full and elaborate scale at the Garrick on July 24 and later go to New York.

The Maid and the Mummy will go to the New York Theatre, New York.

Anna Taliaferro is in the city with her daughters Mabel and Edith, of the Wiggs cast. Mrs. Taliaferro has been cordially greeted by many old friends. She has had charge of the numerous children newly engaged for the Mrs. Wiggs engagement here.

Manager R. F. Harmeyer, of the Studebaker, has returned from Green Lake, Wis., where he went for an outing.

Fred Stone, of The Wizard of Oz, is in Denver attending a shooting tournament.

Fred Raymond will have two Missouri Girl companies out next season, one Eastern and one Western, and one Old Arkansas company. The time is nearly filled for all three attractions.

Henry Miller and company and Ethel

Barrymore and company were in Chicago for a short time last week en route to Frisco. They left on the Overland Limited. Mr. Miller and company were due at the Golden Gate city last night. Miss Barrymore called on Blanche Ring at Powers', where Miss Barrymore is to appear in Cousin Kate early next season.

OTIS L. COLBURN.

BOSTON.

A Pair of Jekylls and Hydes Musical Plays Continue to Please—Personal Gossip.

(Special to The Mirror.)

BOSTON, July 11.

This is Dr. Jekyll and Mr. Hyde week in Boston, and no mistake. There are only two houses giving dramatic bills now open, and each one of them, this week, thrills its patrons with a dramatization of the Robert Louis Stevenson novel. In neither case are the Richard Mansfield or Thomas E. Shea versions used, so that there will be novelty in seeing how others develop the dual horror.

At the Castle Square the version presented is made by Campbell Stratton, and the title-role is played by William Humphrey, who has been enthusiastically welcomed back to the house where he was a member of the original stock company. Florence Rockwell has been made to feel decidedly at home, and is an admirable leading lady. Alison Skipworth is another cordially welcomed, and Leonora Bradley has every reason to feel gratified at her greeting after a year's absence.

In the version at the Bowdoin Square Frederick Murray has been especially engaged for the title-roles and for this week only. He has starred in this play elsewhere, and now he returns to the city where he made his first start in one of Dr. Lathrop's stock companies, up-town, a number of years ago. He has the support of the entire stock company. It is probable that the Bowdoin Square will remain open all Summer, a novel experience for this house.

There is one musical novelty, but it is out in the suburbs, at the Point of Pines, where Adolph Mayer's operetta company presents the Japanese musical piece, Mayo San, which, if I am not mistaken, was a success at Music Hall three years ago when Mr. Mayer gave it there. His present company includes Peter Curley, M. Larvett, Annie Lloyd, Florence Taylor, Marie Elmer, Blanche Brown, Bert Childs, and Jennie Barry. Anything that Mr. Mayer gives at Point of Pines will do well, for he has made an enviable reputation there in two seasons with his light opera productions.

Harry Bulger is now decidedly at home in his new character in Woodland at the Tremont, and has proved a great addition to the piece, which is now funnier than ever, thanks to his versatility. Alice Dovey also is well received as the Turtle Dove. The prime favorites, Cheridah Simpson, Ida Brooks Hunt, Ida Mülle, and Kate Uart, are as well liked as ever, and the bird and the bottle always score success.

The Isle of Spice now starts on its tenth week at the Globe, and there is every indication of a long continuance. A decided innovation in Boston theatricals is made this week when one performance is secured by the Boston Post, and seats are all distributed to coupon holders from that paper. As the paper has a big circulation and the theatre is none too large, it will be strange if there is not as much disappointment as there was last week at the Point of Pines, where the much advertised locomotive collision could not be given on account of the vast mob which thronged everywhere, blocked the track, and finally turned rioters and smashed things. In this case the Post frankly says that many must be disappointed, but it will do the best that it can.

The Majestic is out with the announcement of its initial attraction next season, The Eternal City, which will come here Aug. 28, following its presentation in New York.

There was a great floral demonstration at the Castle Square, 9, when Mary Sanders took her leave for the Summer. It got noised about that she was going to Europe, and on the last night of Men and Women all her admirers brought flowers. She was covered with them, and finally she made a little speech, saying that she would be back in the Fall. She sails 14.

William Norris, of Babes in Toyland, and more recently of A Business Man, has been in Boston for a few days during the past week.

A harbor excursion in honor of The Isle of Spice was scheduled by the New Brunswick last week, but a rehearsal was called for that day and few sailed. Two of the dramatic editors of the city enjoyed the day on the water, however, but they did not see the singers, they had been invited to meet. There were some players from The Tenderfoot aboard, so that there was considerable theatrical jollity, if not the expected Spice.

Howell Hansel, of the Castle Square, has gone to Concord, N. H., for the Summer.

Jack Pratt has come to Boston to look out for the press work of Woodland.

Phil H. Irving is spending his vacation at Lakeville and will go out with Under Southern Skies another season.

Thomas Reynolds joins the Castle Square Stock company this week for light comedy and juvenile work.

B. C. Whitney, of The Isle of Spice, will probably make Marblehead his home for the remainder of the season.

Florence Rockwell made her first appearance at the Castle Square under trying circumstances, as she had been in the West and made the jump to Boston with opportunity for just one rehearsal with her new associates before appearing as leading lady.

Alice York made a great hit as prima donna

in The Isle of Spice last week, when she replaced Blanche Buckner for a single performance.

R. A. Barnet has secured Boodle and Company, the last Hasty Pudding play, and will collaborate with Harold Otts and John H. Densmore in preparing it for professional production.

H. Price Webber's Boston Comedy company closed an unusually long season of 45 weeks at Oxford, Maine, 7, and visiting the Canadian Provinces, Maine and New Hampshire. He will arrive in the city late this week and will begin active preparations for the 29th consecutive season, which will open about the middle of August. As usual, Edwina Grey will continue as leading lady of the company, playing a varied repertoire of standard plays.

Mrs. John B. Schoeffel (Agnes Booth) was the most distinguished passenger to sail for Europe on the Republic last week. There was a large company of friends at the pier to see her departure, and she received many choice flowers for her cabin.

There was a decidedly large attendance at the Bowdoin Square last week at the complimentary testimonial to A. L. Griffin, the business manager of that house. Our Boys was given both afternoon and evening.

Eugene Tompkins, owner of the Boston Theatre, has been cruising along the coast in his yacht, *Idalia*, with a party of friends. Among other places, during the past week he visited Newport and Edgartown.

Aug. Currier, who married Marie Burress, leading lady at the Museum in the last year of the stock company, was one of the Democratic delegates from Massachusetts to the St. Louis convention last week.

Lillian Lawrence is out of the bill with the Albee Stock company at Providence this week, and she will take advantage of the opportunity to visit her Boston friends. This will be her last chance before she goes to San Francisco for the Winter.

Frances Ring, who was a prominent player with Charles Richman last season, is spending the Summer at Winthrop with her family. Her sister, Blanche Ring, may join her later for a visit.

The engagement of Alice Gertrude Lihnell to a recent Harvard graduate was announced last week. She is a niece of Fay Davis, who is now in London.

John J. Osborne, of the Boston, has gone to Mt. Vernon, Maine, for an outing.

E. H. Crosby, dramatic editor of the Post, and his wife made a sudden change in their plans, and sailed for a brief vacation in Europe on the Republic last week. They usually go abroad each Summer.

The old Dudley Street Opera House had a narrow escape from destruction by fire last week.

Hull had a ghost mystery last week, and after the papers had all duly exploited it the responsibility was placed upon a joking actor who is spending the Summer vacation there.

Joseph Jefferson, the veteran actor, entertained Grover Cleveland on a fishing expedition about Buzzard's Bay all the time that the Democratic convention was in session at St. Louis. They seemed to have little anxiety about the outcome of the struggle for the nomination.

Ben F. Loring, who has been better known in this city for his musical work than for dramatic, has returned for the Summer, after a long season with the Boston Comedy company. He will remain at his home here until August.

Warren Ripley is the *nom de plume* of a Boston literary woman who has taken up writing plays, and has dramatized several of Bulwer's unstaged works.

Grace P. Atwell has been visiting friends in Waterbury, Conn., and will go to Atlantic City, but will return before the opening of the coming season. JAY BENTON.

ST. LOUIS.

Musical Affairs at the Fair—Theatrical Season About to Open—Gossip.

(Special to The Mirror.)

ST. LOUIS, July 11.

We have been having a gala week here. The World's Fair and the Democratic National Convention absorbed every moment of public and private attention and leisure. As for the fair, it took a big spurt in general estimation, and the attendance showed the local public becoming alive to the greatness and beauty of the enterprise. We hear less on the streets and in public places concerning bad treatment of visitors and the impression seems to be abroad that extraordinary occasions demand extraordinary treatment, and a little hunch in prices and a little inconvenience are inseparable from the conduct of an affair of such magnitude as this World's Fair is turning out to be. It is true that the rising wave of enthusiasm for it has not, as yet, quite offset the carpings of the men with the number six heads and the forty horse-power mouths, but these, like the poor of Holy Writ, we shall always have with us. The presence of the thousands of ready money men that compose a national convention and the big efforts made to fittingly entertain them also have had something to do with the advent of a clearer understanding of the World's Fair as a commanding integer in the scheme of human progress. The delegates used every moment of their spare time in visiting the big show at the extreme west end of the city. A perfect public and private automobile service and a hair-trigger street car schedule disposed of the transportation problem finely, and this was further simplified by a betterment in the Wabash's shuttle train service, the company having wisely substituted for their reformed cat-

the cars an equipment more human and somewhat more modern.

Big music is the offering at the fair this week. The choral prize singing and competition have begun. Choruses from near and far are arriving. W. H. Pontine, of Dubuque, Iowa, and his melodious cohorts essay Haydn's "Creation" to-night. The soloists seem adequate: Helen Buckley, of Chicago, soprano; John B. Miller, of the same city, tenor; Marion Green, bass and a contralto not yet announced, are to appear. The Festival Orchestra and a reinforced local chorus under Alfred Ernst make up the oratorical ensemble. Herr Ernst is still as vigorous in the baton-swing as formerly, and takes delight in his work, chiefly because his orchestra is composed of men from the Boston Symphony, the Theodore Thomas, and the Cincinnati contingents. These men are also required to play under Herr Heuberger, of Wien au der schoenen blauen Donau, and Mr. Bendix, late of the Chicago Orchestra. Semi-occasionally, as I pointed out in the communication last preceding, they must also submit to the attempts at orchestral leadership of Ernst Richard Kroeger, but they have been inured to life in St. Louis by having also had to play under Herr Richard Stempf at the Saengerfest here a year ago last May. They seem to have been well inoculated with the virus of locally batonic eccentricity. A number of similar events are scheduled for dates later in the week. The Elgin, Ill., Choral Society will give us something new as well as novel in the oratorio, "Caractus;" Mendelssohn's Elijah is to be sung by the Scrantonians from Pennsylvania, and New York is here represented by Mlle. Janet Spencer, alto, and the scholarly vocalist, Gwilyn Miles, who has quite outlived his sudden entry into local opera of several years ago, when our own, Alfred G. Robyn, wrote Jacinta, or the Maid of Manzanillo, which was given at the Grand Opera House in George McManus' time, probably the best time theatrically that this burg has ever seen.

Channing Ellery, now of Los Angeles, and his band continue at the Fair another week. The Musical Moguls of the Administration Building have given him the bad bandstand on the Plaza St. Louis, where all the public service automobiles pass and the numbskulled chauffeurs take an idiotic delight in "honking" their horns as they snort along and emit their mephitic gasolening. But even after they have paid ten cents each for a chair in the band enclosure, the imperturbables permit the spoiling of their pleasure by these small-craniomed petrolours. High-class band music, such as Ellery is giving us becomes somewhat a farce. Yet such is art-life in the open in this Western river town.

At the theatres the season, hardly interrupted, is to be resumed on the last day of this month. We have thus an unwonted condition because, never before in the history of local theatricals has there been less than a 90-day shut down in the middle of the year. Blanche Bates, in The Darling of the Gods, under Belasco's management, begins her season at the Imperial on the aforesaid date. Much is expected of this locally new venture, and Mr. Belasco has done what he could in letting us know something about it beforehand. The house is undergoing needed changes for the advent of this metropolitan success. Phoebe Davis comes to the Olympic in "Way Down East;" Richard Carle gives us another instalment of The Tenderfoot at the Century; the date of the opening of the Columbia is not yet announced, but will be as soon as the lions and tigers of the Hagenbeck Show on the Pike, in which he is interested, shall afford Frank R. Tate a breathing space.

Maude Williams takes the statuesque Maude Lambert's place in the Louisiana spectacle at the Delmar-Garden, and that diminutive but eminent occasional comedian, Charley Morgan, has been promoted to something better than hitherto. The Hayes-Heindel-Hall-Janopoulo show, traveling much on the musical momentum injected into it by Charles Kunkel's score, continues to please the public. Especially on Sunday nights, when the Fair is not in opposition, they have all they can do to handle the crowds. It's then when Sig. Janopoulo is in his glory. Then does he his great act of suspending the free list and turning down visiting newspapermen.

Mons. Lester M. Crawford and consorts, at the Odeon, have about gotten their Louisiana Purchase Spectacle where they want it. Their "papering" campaign has ended and real money and not "snow" is coming in at the box office. Still the absence of the snow may interfere with cooling the house and the heat of a theatre in the heart of St. Louis in Summer is a matter that few understand who have not experienced it. Fred V. Bowers, vocalist and composer, has been added to the Odeon staff. He is pleasing. The ballet for embellishment has resorted to a watermelon scene, and Mr. Primrose's idea was laid under surreptitious contribution.

Out of the Fold, "a pretty rural drama," as Louis Dodge, the careful reviewer of the Globe-Democrat calls it, is holding its own at the Crawford, where it followed Quincy Adams Sawyer. It deals, according to Louis, "with the efforts of a young woman to atone for early lapses," and "in point of scenic effects is quite elaborate."

At the Standard Gayest Manhattan succeeds the City Club Burlesquers. Manager Butler is playing to big business, especially at night.

Maclyn Arbuckle, the comedian, whose home folks are here, is in the city, and during the week has mingled among the politicians of the convention. Mr. Arbuckle was in politics once, and of the strenuous kind, when he held the office of Sheriff of a Texas county. His many friends among the Southern contingent

were very glad to see the jovial, whole-souled fellow.

Jere M. Hunt, city passenger agent of the Chicago and Alton, is to blossom out as a real theatrical manager in the Autumn, having made an arrangement to that effect with the Schubert Brothers, who are to have charge of the new theatre on Chestnut, near Broadway. The house is rapidly approaching completion. Mr. Hunt has an extensive acquaintance with the profession through his railroad connections. While he will have general charge of the new house, he will be provided with an assistant to look after the details, and does not relinquish his position with the C. and A. He thus becomes the only combined theatre manager and railway man in the country, as befits an individual with individuality the like of which is possessed by Jerry Hunt. The new house is, it is said, to be known as the Dearborn, and will present only first-class attractions. It is to be a strictly modern house, the very stringent building and fire laws leaving its projectors no option in the premises.

Grace Van Studdiford, the well-known operatic star, has been sojourning here, and intends to remain at her home out in the country, and from there make frequent excursions to the Fair.

J. A. NORTON.

PHILADELPHIA.

Philadelphia Quieter Than Usual—New Theatres for Next Season.

(Special to The Mirror.)

PHILADELPHIA, July 11.

Midsummer dullness prevails in the Quaker City. All our theatrical managers are out of town, consequently items of news are very scarce.

Manager Hart is now busy erecting his new theatre on the site of the old Kensington Theatre, to be completed by Sept. 5, and hereafter known as Hart's Family Theatre.

The Arch Street Theatre is now in the hands of the renovators, and will open early in August under the new management of Charles E. Blaney, with Morris Schlessinger as the business manager. It will be a popular priced combination house.

The Bijou Theatre Stock company, with daily matinees, appear this week in The Butterflies. Who is Brown July 18.

Mrs. Annie J. Hayes, once a well-known actress, died July 8, at the Edwin Forrest Home, aged seventy-four years.

Cape May Notes: John B. Wills' Musical Comedy company will be the feature for the season at the Iron Pier. A good organization, comprising John B. Kate, Stella and Walter Wills, James Leslie, Louise Mink, Lillie Adams, Robert Landis, Orgerita Arnold, and William H. Holmes, musical director.

Joseph and Howard Kelly, owners and managers of the National Theatre, are at their Summer villa.

At the Parks: Haskell Indian Band at Willow Grove, Third Regiment Infantry Band at Woodside, Roman Imperial Band at Washington Park, Royal Venetian Band at Chestnut Hill.

S. FERNBERGER.

WASHINGTON.

Academy Company Closes William Lewers Recovering—Hans F. Roberts Ill.

(Special to The Mirror.)

WASHINGTON, July 11.

The Fred G. Berger, Jr., Academy of Music Stock company closed Saturday night, after a five weeks' battle with hot air conditions that proved too heavy a handicap for continued indoor amusement. Uncle Tom's Cabin was the closing bill, which was an enjoyable presentation. During the short vacation painters, decorators and upholsterers will be in charge, under the direction of Manager John W. Lyons, who will personally superintend the improvements to be made.

The last link in the chain of interest in views theatrical is welded, and for a period the works are closed to operations. The middle of August will find the wheels revolving again with the Academy and the Lyceum first to commence. In the meantime your correspondent will take to the woods, on recreation and pleasure bent.

William Lewers, late of the Edwin Arden Stock company, is ill at the Columbian University Hospital, having undergone a severe operation for appendicitis. The physicians report that he is convalescing and will soon be out. Hans F. Roberts, a member of the Woodland company, who was taken sick in Boston and has been since his arrival home desperately ill of pneumonia, is receiving the best of care and treatment at Garfield Hospital, and the outlook for his complete recovery is most promising.

JOHN T. WARDE.

CINCINNATI.

Billee Taylor Revived—Three Hats from the French—Notes.

(Special to The Mirror.)

CINCINNATI, July 11.

The Chester Park Opera company yesterday revived Billee Taylor. Excellent performances were given by Helen Darling, John Young, William Sellery, Frederick Knights, Frank Stammers, Marion Stanley and Mayme Taylor.

The Three Hats, from the French of Hennequin, is this week's bill at the Lagoon. In the cast are Frederick Noonan, Charles J. Haines, Charles J. Lammers, Loudon McCormick, Lydia Knott, Mary Graham, Dorothy Brenner, and Mary Bankson.

A juvenile opera company, under the direction of W. E. Clarke, began an engagement at Coney Island yesterday, presenting Babes in Japan. The company will remain several

weeks, taking the place of the usual vaudeville entertainment.

The second and last week of Innes' band opened yesterday at the Zoo with a big attendance.

The attendance at all the Parks on July Fourth fairly broke all records, the various places of amusement being simply swamped by the tide of humanity that rolled in upon them.

H. A. SUTTON.

BALTIMORE.

Nothing Doing in the Oriole City—A Trolley Ride Out of Town the One Enjoyment.

(Special to The Mirror.)

BALTIMORE, July 11.

The Royal Artillery Band still draws large crowds at River View Park. The concerts are apparently as much enjoyed as they were at the opening of the season.

There is practically nothing to report here, other than to say that local bands are giving concerts at several suburban resorts, but there is absolutely nothing transpiring in the city. The only entertainment afforded one is to board an electric car, and ride out into the country to one of the concert gardens.

The Baltimore Lodge of Elks is making very extensive preparations for its trip to the meeting of the Grand Lodge to be held in Cincinnati, Tuesday, July 19. They contemplate taking with them one of the best bands in the city, and a large number of members will join the party.

HAROLD RUTLEDGE.

THE STOCK COMPANIES.

Al. Beasley has closed a season of nearly two years with the Marie Foutain Theatre as agent, and will open with the Myrtle-Harder Stock company (Eastern), Aug. 1, in the same capacity.

Clara Tapsfield is now with the Elliott-Courtney Stock company, formerly the Florence Stone company, at the Lyceum Theatre, Duluth, Minn., where she has made a hit as Britta, the Swedish girl, in Thelma. Miss Tapsfield begins rehearsals Aug. 25 with Otis B. Thayer's Sweet Clover company, in her old part of Abigail Holcomb.

Gertrude Dion Magill, stock star favorite of New Bedford, Mass., is now playing her tenth week, and winning new admirers at every performance. This is Miss Magill's third Summer season in New Bedford as stock star.

The Fred Berger Stock company, at the Academy of Music, Washington, D. C., closed its season last Saturday evening, after a successful engagement. All the plays were produced in excellent style, and the audiences showed their appreciation by liberal patronage. The closing play was Uncle Tom's Cabin. Edwin H. Curtis appeared in the title-role, and scored a hit. Mr. Berger offered him the part played by Sol Smith Russell in a Poor Relation, but he will return to the Spooner Stock company, where he has been for the past five years.

Every member of a stock company is supposed to be a quick study, and be ready for any emergency that may arise, but it is seldom that players are called upon to prove their mettle in so pronounced a way as were Summer Gard and Albert Sidney Howson during the past few weeks. Both are members of the Albany section of the F. F. Proctor Stock company, which is under the able stage direction of James W. Castle, who is affectionately called "Daddy," on account of the fatherly and kindly interest he takes in those under his charge. Mr. Castle had occasion to call upon Mr. Gard to play the very long and intricate part of Jones in What Happened to Jones, on one day's notice. Mr. Gard set himself to the task of learning the lines, and paid very little attention to eating or sleeping until the ordeal had been successfully passed. He not only spoke every line, but played so cleverly that no one in the audience suspected that he had not had a full week of rehearsals. Just as remarkable was the achievement of Mr. Howson. During the week that The Strange Adventures of Miss Brown was played, the intense heat prostrated George Friend, who had just finished making up for the part of Miss Brown. The overture was playing when Mr. Howson started to dress for the part, and the curtain was held only a few minutes. Mr. Howson went on and gave an entirely satisfactory performance. It is trials like these that test the capabilities of young actors, and Messrs. Gard and Howson are to be congratulated on the successful manner in which they saved two trying situations for Mr. Castle and the Proctor management.

The Una Clayton Stock company, under the management of Francis Morey, opened June 27 at the Franciscan, Montreal, for an indefinite engagement. The week proved to be one of the banner weeks of Summer stock in the history of the house.

The McGregor Stock company opened a Summer season at the Midland Beach Theatre with Byron's Our Boys, July 4. Included in the company are Violet North, Mary McGregor, Josephine Fisher, Helen Jones, Belle Buchanan, J. E. McGregor, John O. Hewitt, John Dunn, and Walt Whitman. Underlined, East Lynne.

Charlotte Townsend opened at the Avenue Theatre, Detroit, Sunday, July 3, in The Charity Ball as leading woman.

The Castle Square, Boston, company has been giving a good list of plays, and has lately added to its membership. The company now includes Florence Rockwell, Allison Skipworth, Leonora Bradley, Mary Snaders, Alice Riker, William Humphrey, George F. Parren, Mace Greenleaf, John T. Craven, J. L. Seelye, Corolla Macdonald, Mortimer Weldon, Edward Wade, Lindsay Morrison, John J. Geary, prompter, and William C. Masson, general director.

The Dot Karrol company is in its ninth week at the Empire Theatre, Providence, R. I. The company will close its Summer season in four weeks.

E. V. Phelan's new stock company, formed by Tom Ebert, is doing well at the Cape Cottage Park Theatre, Portland, Maine. It played to crowded houses two weeks ago in Hugh Morton's and Gus Kerker's Telephone Girl and Jack and the Beanstalk last week. The company includes Tom Whyte, Gus Vaughn, Thomas Carleton, George Ovey, Walter Roberts, Ben Turbett, Mable Scott, Sadie Macdonald, Carrie Godfrey, Louise Horner, Hazel Sanger, Frances Bayless, Pearl Hamilton, Myrtle De Soto, Charles Fulton, Frank Emerson, and Lucia Hartford.

G. Alanson Lissey closes his season in Syracuse Saturday, July 9, to go to Rochester, N. Y., to play heavies in Hurling and seamen's National Theatre Stock company.

The Richard Buhler Stock company, now playing at the Garrick Theatre, Atlantic City, N. J., opened last week with Paul Revere, June 24. The company includes William Alexander, manager of the house; Adam E. Fox, manager of the company; Richard Buhler, Alexander Kearney, Lester Sturtevant, Charles McDonald, Herbert Prior, Thomas Sterrett, Ralph Rollins, Charles Buhler, Jack Prescott, George Fox, Adelaide Dun-

lap, Louise Orendorf, Marie Pettis, Agnes Blal, Edna Gatechair, Helen Le Mende, stage carpenter, Joe Mullin; property man, Edward Koppy, and electrician, A. H. Bassendean.

Wilbur Mack is playing leading comedy with the Villamont Stock company at Williamsport, Pa., for the Summer. He will not have a company next season, owing to the election.

The following people have signed with Hill and Connors for the New American Stock company: Harry Mulford, George Lewellyn, Glen Burt, Fritz Ashton, Bart Southern, Master Skidmore, Cook and Cook, Wilson and Dean, Martha Urbank Graft, Dolly Thornton, Harriette Snowden, Helen Wilmer, and Baby Grace. Season opens Aug. 15.

Schafer and Cross have engaged the following people in support of Otis B. Thayer and Gertrude Bondhill for their coming season in Sweet Clover, which is for forty weeks, commencing Aug. 15: John Maurice Sullivan, Sydney Donalds, Robert Robson, William Moss, Clara Tapsfield, Grace Berkeley, Viola K. Thompson, Leo Mordaunt, and Genevieve Richey.

The Favor of the King, a semi-historical drama in four acts, adapted from an old French play by George Porter, Jr., was presented by the Poll Stock company at Bridgeport, Conn., July 4, under the stage direction of Lawrence B. McGill and the author. The play has its locale in Paris just before the close of the sixteenth century, and shows glimpses and characteristic traits of Catherine de Medici. Excellent impersonations of the author's characters by the regular members of the company were the result of individual study and adequate rehearsals. Contrary to the usual first efforts of aspiring playwrights, The Favor of the King is short almost to abruptness in action and crisp as a telegraphic dispatch in dialogue. Most of the crudities would be worn off after a couple of weeks' road presentation. The translation appears to have abridged the original, and it is possible that the act-end climaxes have been weakened by the translation into English. The story opens with Catherine de Medici's visit to the astrologer Ruggieri for aid. Saint Megrin is in love with the Duchesse de Guise, without apparent explanation; and the Duc de Guise thereupon proceeds toward the former's undoing. The Leaguers are introduced at a midnight meeting, where they discuss plans of action, and the last act finds Saint Megrin decayed to Madame la Duchesse's apartments by a letter written under duress by her at the command of the Duc. An escape by rope from a window just before the arrival of the Duc's retainers furnishes material for a passage-at-arms of stage, and is supplemented by a remarkable return up the rope and back into the escaped danger to meet the angry Duc; and just as the sword-thrusts are becoming interesting Madame's page rushes in to warn the combatants that Henri the King is at the door. Then the royal family troop in, and Henri demands the arrest of the Duc for high treason, and unwilling to submit to the indignity the unfortunate man stabs himself and expires while cursing Saint Megrin, who thereupon takes the widow in his arms and remarks that the cloud has passed. The morality of the play is seemingly neither French nor English, but a doubtful composite. From the good work of H. H. Fisher as the astrologer in the first act, through the scenes of love and intrigue by Messrs. McGill, Crosby and Webb, and Miss Barney and Miss Ballard, no opportunity was omitted to score all possible points, and the play's renderings were markedly successful from that point of view. Maude Sheridan personated a charming page, and the efforts of even the minor members of the cast were ambitious and successful. Much praise is due to the thorough staging by Mr. McGill as well as his customary virile acting, and Henry Crosby's Duc was specially well done. Miss Barney's opportunities were meagre and her lines generally weak, but she made every line at its best by painstaking action and manner. The cast follows: Henri III, King of France, Austin Webb; Catherine de Medici, Emma Ballard; Henri de Lorraine, Duc de Guise, Henry Crosby; Catherine de Cleves, Duchesse de Guise, Marion Barney; Count de Saint Megrin, Lawrence B. McGill; Baron d'Eperon, Darwin Karr; Viscount de Joyeuse, James Mullin; Bussy d'Amboise, Charles Teaff; Ruggieri, court astrologer, H. H. Fisher; Saint Paul, Harry Langdon; Arthur, page to the Duchesse, Maude Sheridan; Brigard, Harry Jackson; Leclerc, Arthur Jones; Marteau, Ned Harcourt; Georges, Maurice Haswell; Madame de Cosse, Anna Singleton.

GOSSIP OF THE TOWN.

Amy Leslie had a penetrating study of Fred Stone, the Scarecrow of The Wizard of Oz, in the Chicago Daily News of June 24. It was the best article yet written on Mr. Stone, and it went to the very marrow of his popularity, and cited many convincing reasons for its being, among them: Montgomery's enjoyment of life; Stone's enjoyment of his work; Stone's magnetism, thoughtfulness, thoroughness, gentleness, real modesty; sparkling, sunny voice; depth; power to draw children, boys and girls, as well as men and women; the something sweet, true, simple and tender in his great Scarecrow creation; his art-temperament, intelligence and sympathy, and his energy, as fresh and eager at the end of the second year of The Wizard of Oz as it was on the first night. It was a masterpiece of analytical writing, and worthy of, say, John Oliver Hobbs (Mrs. Craigie), a better known writer than Amy Leslie, but, in this instance, not a better.

Tim Murphy, supported by Dorothy Sherrod, will be seen this coming season in two brand new comedies especially written for him. They are: When a Man Marries, by A. C. Bishop, and Two Men and a Girl, by Frederick Paulding. Stuart Robson, who died April 29, 1903, left a net personal estate of the value of \$28,423, according to the report of the appraiser made last Wednesday. Letters of administration were issued to the widow, Mary Dougherty Stuart, who, with a son and daughter, inherits the property. Mr. Robson's real name was Henry W. Stuart.

Madame Schumann-Heink sailed from Hamburg last Wednesday to fulfil a contract made with F. C. Whitney nearly two years ago. Madame Schumann-Heink is to sing in English in a new comic opera written for her by Stanislaus Stange and Julian Edwards, and will make her first appearance at the Broadway Theatre, Oct. 3. Previous to rehearsals she will make a short concert tour ending at Ocean Grove July 23. Her daughter, the oldest of her eight children, was married at Koetichenbroda, Saxony, just before she sailed.

Samuel F. Nixon sailed for Europe last week on the Cedric, and he will take a rest at Bad Nauheim, after which he will make a tour of Russia and the Scandinavian Peninsula, returning home via London and Paris, where he will visit Hall Caine, and hear the new play that author has for Viola Allen, as well as viewing generally the European field.

Percy Plunkett's Players' opening June 27, at Edgartown, Martha's Vineyard, Mass., was a big success. At Cottage City, July 7, Helen Nelson made her first appearance. They play in Edgartown July 14, then Vineyard Haven, and other places on Martha's Vineyard.

Agnes Reilly Morse, formerly of the Wang company, is not ill, as reported last week. Lucille Johnson, who succeeded Mrs. Morse in the cast, is slightly ill at the Manhattan Villa, Sheephead Bay, where she is living. This is how the report originated.

The Daise Thorn Opera company closed at Mobile, Ala., on June 28, owing, it is said, to differences between the company and the management.

Last week Eddie Foy, in Piff, Paff, Pout, at the Casino, introduced a song, "I'm So Happy," as an improvement on his intermittent gag, "I'm so happy," a variant of Scarecrow Fred Stone's delightful, "I'm so nervous!" in The Wizard of Oz. Originality comes high—so high that only a comparative few ever touch it with their finer tips.

DEATH OF C. P. FLOCKTON.

Charles P. Flockton, an actor whose public career covered a period of nearly half a century, and whose abilities were highly esteemed both in England and America, died in San Francisco on July 1, after an illness of less than a week. He was this season a member of Mrs. Leslie Carter's company, playing the role of Terray in Du Barry, and in that character he made his last appearance just prior to his illness. The day after the old player's death the remains were cremated, and it is planned to send the ashes to Prince Edward's Island, where for many years Mr. Flockton passed his leisure months.

As an actor Mr. Flockton was extremely painstaking, intelligent and skillful, and although he never won a great public triumph his career was marked by an uninterrupted succession of creditable achievements. Personally he was an interesting, quaint and rather mysterious figure. He was of a quiet, studious habit of mind, holding himself aloof from the majority of his fellow players, but having a few warm friends to whom he was devoted. He belonged at one time to the Actors' Order of Friendship, but resigned from the organization several years ago and became almost a recluse. It was his custom to go directly from his work in the theatre to his home in West Twenty-eighth street—a little place that was thoroughly characteristic of him in its furnishings and decorations—and at the end of every season he went immediately to his farm at Abel's Cape, Bay Fortune, Prince Edward's Island, where for months, in solitude, he lent himself to hard manual labor in the fields and woods and on board his schooner, *The Flying Dutchman*, at sea.

Of Mr. Flockton's ancestry, boyhood and early experiences of the stage there is scarcely any record to be found. It appears, however, that he was born in England seventy-six years ago, and that he served a long dramatic apprenticeship in the provinces. His first appearance in a role of consequence occurred on Dec. 26, 1868, when he played Holdsworth, in *Glitter*, at the St. James Theatre, London. This performance placed him at once in popular favor in London. He played there successively at the Charing Cross Theatre, the Royalty, the Globe, the Prince of Wales, and the Adelphi, in company with the most distinguished actors of the period, and he also made many tours in the provinces as a star. He was particularly successful in London in *W. S. Gilbert's* burlesque, *Norma*, and in the comedy, *Not So Bad After All*.

In the autumn of 1881 Mr. Flockton came to America, and on Jan. 16, 1882, he made his New York debut at the Park Theatre, with *Lester Wallack*, as Professor Streike in *F. C. Burnad's* comedy, *The Colonel*. He had played the same role with success at the Prince of Wales Theatre, London, and his appearance in it here was therefore viewed with considerable interest. In looks, manner and method he so closely resembled Henry Irving that there was quite a controversy among theatrical folk at the time as to whether he imitated Irving or Irving imitated him. But aside from this matter his acting was much admired, and he took immediately a secure position in the esteem of the New York public. He continued to play in Mr. Wallack's company until the Spring of 1883, appearing as William Maguire in *Taken from Life*, Colonel Daunt in *The Queen's Shilling*, Tom Coke in *Old Heads and Young Hearts*, Prince Perovsky in *Ours*, Sam Baxter in *The Silver King*, and Mr. Quicke in *The Cape Mail*, when that popular little play of Clement Scott's was first presented in this country.

On Oct. 15, 1883, Mr. Flockton appeared at the head of a company at the People's Theatre as Philip Brock in *The Flying Dutchman*, and after the New York engagement he went with the organization on the road. The legend of the Flying Dutchman had a great and an abiding fascination for the actor, and some years ago, in collaboration with W. De Wagstaffe, he made a new drama on the subject. Only recently he had hopes of making an elaborate production of the play.

During the Spring of 1884 Mr. Flockton played *Tricolet* in *Justine* at the Park Theatre; he took part in the first American production of *The Wages of Sin* at the Fourteenth Street Theatre, and he appeared, with considerable success, as Gaspard in *The Chimes of Normandy* at the Bijou Theatre. In September he originated, in America, the role of Dr. Ceneri in *Called Back*, at the Fifth Avenue Theatre, and he continued to play that role through the season. In April, 1885, he played *Major Broome* in the production of *Mona* at the Star Theatre. Thereafter he filled several short engagements out of town, and then became a regular member of the Madison Square Theatre company. With that organization, in 1887 and 1888, he played *San Lucas* in *The Martyr*, the Dumb Servitor in *Elaine*, *Dan Robins* in *Heart of Hearts*, and Mr. Parr in *Partners*. Next Mr. Flockton went to the Lyceum to play in support of E. H. Sothern, and he remained with that actor through many successful seasons. He originated and played *Dean Ambrose* in *Captain Letterblair*, *Doctor Thomas Linley* in *Sheridan*, *Witnering Linger* in *Change Alley*, *Francis* in *An Enemy to the King*, *Marshall Stranek* in *The Prisoner of Zenda*, *Mills* in *The Adventure of Lady Ursula*, *Sir Henry Danvers* in *A Colonial Girl*, *Baptista* in *The Song of the Sword*, the *Compte de Rochefort* in *The King's Musketeers*, and *Old Wittken* in *The Sunken Bell*.

In Mr. Sothern's production of *Hamlet* Mr. Flockton played the Priest and the Second Player and in his performance of those "bits" he evidenced splendidly his powers of characterization and pantomime. The Second Player—commonly acted in a slipshod, unimpressive manner—became in his hands a picturesque and most interesting figure. As *Old Wittken* in *The Sunken Bell* the actor also made a very great deal of a small part. His infinite pains in the matter of detail made his every impersonation worthy of note.

After leaving Mr. Sothern Mr. Flockton was for a time, in 1901, in vaudeville, presenting a sketch called *The Old Story*. In this he impersonated an aged Swiss mountaineer, and during the progress of the sketch he played several zither solos. Upon that instrument he was an excellent performer. In *Captain Letterblair*, it will be remembered, his zither solo was particularly pleasing. In December, 1901, Mr. Flockton originated the role of Terray and the "bit" of the Gypsy Hag in *Du Barry*, and he continued to play those parts in support of Mrs. Carter, under David Belasco's management, up to the time of his death.

Besides his indefatigable work on the stage, Mr. Flockton made many essays into the field of playwriting. His efforts in that direction did not, however, meet with practical success. In collaboration with Mr. De Wagstaffe, he wrote a play called *The Black Butterfly*, besides the adaptation of *The Flying Dutchman*

already mentioned. He had also a steadfast ambition to write a series of Biblical dramas, and he had completed and published two plays of this series, namely, *Hagar and Ishmael* and *The Murder of Abel*. Mr. Flockton was a deep lover of art, and among his friends were a number of the most important illustrators and painters in the city. It is not known that any relatives survive him.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

Mrs. Roswell Lockwood Hallstrom was hostess at the tea served at the headquarters last Thursday afternoon. Among those present were: Mr. and Mrs. Harry S. Haddock, Annette L. Place, Robert Wagner, Harriet Davis, Edyth Totten, Rev. F. J. Clay Moran, Mrs. Amelia Weed Holbrook, Charles T. Catlin, Maud B. Sinclair, Rosa Rand, Mrs. George H. Shapley, Mrs. E. Sawyer Merry, and many others. Tea will be served as usual next Thursday afternoon, and all members are cordially invited. During the Summer months the headquarters of the Alliance will close at noon on Saturdays. Two members of the Boston Chapter were among the welcome visitors at the New York headquarters at the Thursday tea of July 7. Members of all sister Chapters who may be passing through the city are cordially invited to the New York Chapter rooms, Manhattan Theatre Building.

Preparations are now actively going forward for a garden party in the interests of the New York Chapter, to be given Aug. 6, by the courtesy of Mrs. Bessie Taylor Bennington, second vice-president of the National Council, on the grounds of her attractive home at Bensonhurst, L. I.

An outing for the benefit of the work of the National Council is also in contemplation, to be given, if satisfactory arrangements can be made, early in September.

At a special meeting of the council held July 8 the following members were appointed a Publication Committee, under whose supervision all printed matter issued by the New York office in the interest of the Alliance will hereafter be prepared: Charles T. Catlin (chairman), Rev. T. R. Slicer, Rev. Walter E. Bentley, Rev. Francis J. Clay Moran, Harrison Grey Fiske, Rosa Rand, and Margaret Lawrence.

Under the auspices of the Chapter of the Alliance at Syracuse, N. Y., and St. Andrew's Episcopal Church a song service is being held every Sunday this Summer at the Valley Theatre in that city at 4 P. M. Preacher, Rev. Carl Schwartz; singing by the vested choir of the Church of the Saviour.

The Chapter at Milwaukee, Wisconsin, had a large and very interesting meeting at the church club rooms on Tuesday, June 14. Plans for efficient Alliance work in the Fall were discussed.

The Actors' Church Union of England will hold its fourth annual conference at the Bishop of Rochester's house, Kennington Park, S. E., on Friday, July 15. Interesting features of this assembly will be an address by Sir Charles Wyndham on "The Relation of Church to Stage in the Twentieth Century," and a discussion of the question, "How far are the American methods in the Actors' Church Alliance applicable to the Actors' Church Union?" Rev. Walter E. Bentley will present the American view.

Mrs. Bessie Taylor Bennington, second vice-president of the Alliance, has left town for a Western trip. She will visit the Chicago Chapter, where she will be at home, on Thursday, at 42 Thirty-third Place, to all members of the Alliance. Mrs. Bennington will also visit the St. Louis Chapter when in St. Louis.

SAVAGE SIGNS CHARLES E. EVANS.

Henry W. Savage signed a contract last Friday with Charles E. Evans to play the leading role in *The Sho Gun*, the Korean comic opera by George Ade and Gustav Luders, which will follow *The County Chairman* at Wallack's Theatre in the Fall. Mr. Evans and Old Hoss Hoey played in *A Parlor Match* for twelve years. He was, after the death of Mr. Hoey, for six years the lessee of the Herald Square Theatre. An interest in the management of the Princess Theatre is still retained by him. He will in *The Sho Gun* play the part of William Henry Spangle, the American promoter. It will be his first venture into comic opera. The season will open at the Tremont Theatre, Boston, and then the opera will come to New York.

FOR ASPIRING PROFESSIONAL PLAYERS.

The Ludlum School of Dramatic Art, of Philadelphia, which has recently established a branch in Carnegie Hall, New York, is about to put into execution a novel plan to enable players, whom fate has kept "on the road," to present themselves in worthy fashion before the managers, critics and playgoing public of New York. Mr. Ludlum's intention is to present one of the classic dramas at an important New York theatre late in August, with a cast composed entirely of professional actors and actresses who are desirous of bettering their position in the profession and who aim to secure regular engagements in New York. The plan is exactly that which has frequently been employed by ambitious players in giving special matinee performances, except that the expense to each individual will be infinitely less, while the result to the individual will be practically the same. Mr. Ludlum will carefully coach each player in his or her part, and for this a moderate charge will be made. Applicants for positions in the special company are now being received at the office of the school in Carnegie Hall.

The prospectus of the school for the season of 1904-05 has just been issued from the headquarters of the institution in the Garrick Theatre Building, Philadelphia. The pamphlet is handsomely gotten up and contains full information about the faculty, the courses of instruction and the cost.

FLORENCE GALE'S CAREER.

Theatrical interest is centred in Miss Florence Gale, a young actress who has recently come into prominence as the delineator of Shakespeare heroines. Her success is not to be wondered at, for her Rosalind is so cleverly impersonated that while she is winning the heart of Orlando she captures the audience. She depicts the role in a manner that easily places her among the best interpreters of this part. Miss Gale is taking her Shakespearean company, further strengthened by the addition of Harry Leighton, Frank Lea Short, and Ben Greet's Woodland Quartette, through the Eastern States and Canada for a limited number of open air performances of *As You Like It*. She has a new play in preparation for next season, full particulars of which will be announced later. W. H. Kane, Ernest Shipman, and William G. Colvin are upon her managerial staff.

GOSSIP OF THE TOWN.

Several actors that appeared in Mrs. Fiske's production of *Becky Sharp* when it was first given in this city at the Fifth Avenue Theatre have been engaged for the revival of that comedy, which is to open the season of the Manhattan Theatre in the Autumn. That excellent character comedian, Robert V. Ferguson, again will be seen as Sir Pitt Crawley. W. L. Branscombe as the butler Bowles, and Mary Madden as the tearful Briggs.

Rita Mario, the violinist, and Allie May Holt, the well-known singer, of Boston, are in New York for a few days visiting friends. Both young women have been very busy during their stay, arranging their plans for next season, and have secured some excellent engagements.

What seems to have been an attempt to burn the Grand Opera House on Jackson Street, in Topeka, Kan., was discovered shortly before 6 o'clock on the evening of July 5, and the flames were extinguished without damage. Both of the fires were started in little rooms where they would not readily be discovered, and if the curtain of a window opening on the alley had not ignited, drawing the attention of a boy, the blaze probably would have had a big start before it was located.

Joseph Weber and Florenz Ziegfeld, the new firm which has succeeded Weber and Fields at the Broadway Music Hall, signed a contract with Maurice Levi last Friday whereby the latter will be the composer of the music for the burlesques which will be produced by the new company during the coming year.

James K. Hackett and Mrs. Hackett (Mary Manning), who recently returned from a three weeks' stay among the Canadian lakes, started last Friday night for Newfoundland on a hunting trip. They will go to within a few hundred miles of the coast of Labrador and be gone until August. Before he left Mr. Hackett completed the purchase of a new romantic play by Mrs. C. A. Doremus and Leonidas Westervelt, authors of *By Right of Sword*, entitled *Fortunes of the King*. He plans to produce it after the new Winston Churchill play, *The Crossing*.

Gerald Griffin and his party, after a long and very rough voyage, have arrived safely in Denmark.

Out Thar, a play written by two New York newspaper men, Nain Grute and Wade Mountforth, will be produced at Rochester July 18. The play deals with rural life in Central Missouri in the late seventies. There is a horse-race in the last act, old-fashioned, high-wheeled sulkies being used.

Herr Courried, at present in Berlin, signed last week a contract with Rudolf Christians for forty appearances at the Irving Place Theatre. Herr Christians, who is the leading romantic actor of the Royal Theatre in Berlin, played a brief engagement here last season.

Lansing Rowan has signed for the lead with Charles Dickson in *The Spellbinders*. Miss Rowan has bought a one-act sketch, novel in theme, which she will present in vaudeville at the close of her engagement with Mr. Dickson.

Joseph Hart and Carrie De Mar have returned from their country home at Sullivan Lake, to begin rehearsals of *Foxy Grandpa* and *Girls Will Be Girls*. They will open at Atlantic City, at Young's Pier Theatre, Aug. 1.

Katham Stanton is in Chicago, recovering from a serious illness.

Kate Bonington has returned to New York after spending a month at Ledgewood Farm, Conn. Rehearsals have been called for *The Eternal City*, which is to be seen on the stage of the Academy of Music Aug. 4. W. E. Bonney and Janet Waldorf are to be the principals in the play. Rehearsals are to begin to-day.

Mr. and Mrs. Jacob Nunemaker sailed last Thursday for Havre, France. They will visit the Continent and spend some time in Germany.

F. E. Morse will entertain Mr. and Mrs. F. E. Maynehou and son for a few days at Grun Danvers, Mass. Mr. Maynehou is editor and proprietor of the *Danvers Mirror*.

Mrs. Wallace Sackett has recovered from a prolonged illness, and will spend the rest of July and August at Hunter, N. Y., in the Catskills. Mrs. Sackett is the wife of Wallace Sackett, who is identified with Jules Murry's business forces. Mr. Sackett will be in advance of Marie Walnwright the coming season.

The pictures of the lake and boating at the Actors' Fund Home, Staten Island, that illustrate Milton Nobles' "Shop Talk" on the third page of *The Mirror*, are from snapshots taken by William J. McKiernan, of Newark, N. J.

Frances Aymar Mathews is to dramatize her latest novel, "Pamela Congreve," for Dan'el Frohman, and has gone to her home in the Catskills to write the play.

Marcus Mayer arrived in New York on the Philadelphia last Saturday.

Alta Yolo has been engaged by C. B. Dillingham as principal contralto of the Fritz Scheff company.

An audience of about seven hundred people in the Casino Theatre, at Waukesha, Wis., was thrown into a panic last Saturday night by a small boy's shout of "Fire!" in the gallery. In the rush for the exits which followed several women fainted but no one was hurt. Ray Brown, the hero of the play, showed his resourcefulness by marching to the front of the stage and dramatically singing "Bedelia." This was enough for even a panic-stricken audience, and in a few moments the audience was laughing.

Madame Parkina, whose real name is Elizabeth Parkinson, the Kansas City operatic soprano, is talking in London of venturing on a long Australian concert tour next Winter.

An American artist, who has established herself with the British public, is Leonora Jackson, the violinist, her latest recital being a triumph.

Madame Eames, who has quarreled with the Covent Garden management over terms, declines to appear in London opera, has taken a place on the banks of the Upper Thames not far from Madame Melba's riverside house.

Last night was Panama Night at Madison Square Garden. Mr. Duss and his orchestra played for the first time in the United States the Panama national anthem, by S. Jorge, to words written by J. de La Ossa, brother-in-law of the President, and played by the Republican Band of Panama. May 14 at a reception for the officers of the United States Army and Navy and the Diplomatic Corps at Panama. D. Obaldia, the Panama Minister; Dr. R. A. Amador, Consul-General, and other guests were in the audience. To-night will be popular music night, and Thursday French night. Margaret Adams, soprano, is the soloist for this week.

John Rankin, formerly Mayor of Binghamton, N. Y., died last Saturday afternoon, aged sixty-nine. He was for years associated in business with the late David Hannum, of Homer, the original of David Harum, and he claimed that Mr. Westcott had him in mind as the character of John Lennox in his story.

J. Garfinkle, of Waco, Texas, who has the enviable distinction of being the youngest theatre manager in the United States, has been in the city for some time booking attractions for his playhouses. Mr. Garfinkle, who has not yet attained his majority, is manager of the Grand and Auditorium theatres in Waco. Though boyish in appearance, Mr. Garfinkle succeeded in making some shrewd contracts, and considering that it was his first visit to New York, a large number of friends.

A Chinese Honeymoon, with Toby Claude featured, was the attraction at Manhattan Beach last week. George Broderick, William Pruette, James Kiernan, and Julia Sanderson were also in the cast. Paula Edwards in Winsome Winnie opened last evening for a short run.

BOOKS AND MAGAZINES.

"Mademoiselle Blanche" is a novel by John D. Barry. It is published by John Lane, and contains 330 pages of excellent reading. Mr. Barry is a careful, clean-cut writer, a good critic and a capital story-teller. Mademoiselle Blanche was an acrobat in a Paris circus. Jules Le Baron was a man of thirty, connected with a Paris wool house, with a fortune left to him by his mother, whom he bullied, of 10,000 francs—\$2,000. He thought he was a millionaire. He also thought that every girl he passed was dying to win his love. Blanche was beautiful. Jules went to see her one night at the circus. She looked to be about twenty as she bounded into the ring. Jules' heart leaped for his throat. She flew from trapeze to trapeze with graceful ease and agility, and then made a back dive from a beam near the roof into the net, bowed, smiled and made her exit. That night Jules dreamed of her, and the next day in the office her face came between him and his letters from foreign correspondents. That night he accompanied a newspaper friend, who was assigned to interview Mademoiselle Blanche, to her dressing-room. She proved to be really modest, and good, with a mother to watch over her. Her father had been an acrobat. She had been one from childhood. Jules determined that she would not be one into womanhood. He became a regular caller at the circus, and escorted Mademoiselle Blanche and her mother to little suppers and then to their home. On Sundays he escorted her to church; on Sunday afternoon he drove with her and her mother into the country. Jules wisely made love to Blanche's mother. The mother liked him immensely. He told her that he loved her daughter, and she said that he was telling her that Marie Antoinette was dead. Jules ascended into heaven, or came as near ascending as the geographical limits of Paris would permit. Then Jules, in one of the prettiest of love scenes, told Blanche that he was hers forever and forever, and Blanche was very happy. It is not fair to an author to tell the whole of his story in a review. They were married, however, but that is not by any means the end of the story.

"The Real New York," by Rupert Hughes. Illustrations by Hy. Mayer. Published by the Smart Set Publishing Company, New York.

In contriving "The Real New York," Rupert Hughes has employed, for the edification of adult readers, the plan of combining guide-book facts with frivolous fiction in the style that juvenile readers found palatable in the "Zig Zag Journeys" and the "Boy Travelers," series a matter of twenty years ago. Mr. Hughes introduces a number of well contrasted characters—including an Englishman, a girl from San Francisco, a New Yorker of the extremely wealthy class and a blatant Chicago man—and he pilots these people more or less dexterously from one to another of the show places of the city. The author reveals only the side of New York that might appeal to a shallow-minded vulgarian in search of sensation. The riches of the city in tradition, romance, dignified effort and achievement are untouched. Mr. Hughes deals only with stage money in his "real" New York. The book contains many capital illustrations by Hy. Mayer.

NEWSPAPER TRIBUTES.

On the demise of the late Senator Hanna a Clipping Bureau in New York gathered 8,714 newspaper stories published throughout the United States bearing upon his life and career. On order from Elmer Dover, the representative of the family, Mr. Burrelle began the compiling of suitable albums.

The items were mounted on Irish linen leaves, 13 x 15 inches, and they filled 3,312 pages, or columns to the page, being a total of 145,228 running inches of reading matter. On the basis of 14 lines to the inch and 8 words to the line the books contain 18,321,536 words. The leaves were bound into eight volumes.

The practice of preserving for future generations the published obituaries is becoming very general.

CURRENT AMUSEMENTS

Week ending July 16.

ACADEMY OF MUSIC—Closed.
AERIAL GARDENS—A Little of Everything.
AMERICAN—Closed.
BELASCO—Closed.
BIJOU—Closed.
BROADWAY—Closed.
CARNegie HALL—Closed.
CASINO—F. M. P. F. F. Four—15th week—115 to 122 times.
CIRCLE—Closed.
CRITERION—Closed.
DALYS—Closed.
DEWEY—Closed.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Closed.
FOURTEENTH STREET—Closed.
GARDEN—Closed.
GARRICK—Closed.
GOTHAM—Closed.
GRAND OPERA HOUSE—Closed.
HARLEM OPERA HOUSE—Closed.
HERALD SQUARE—Closed.
HUDSON—Closed.
HURTING AND SEAMON'S—Closed.
IRVING PLACE—Closed.
KEITH'S UNION SQUARE—Continuous vaudeville.
KNICKERBOCKER—Closed.
LONDON—Closed.
LYCEUM—Closed.
LYRIC—Closed.
MADISON SQUARE—Closed by Mayor, Feb. 4.
MADISON SQUARE GARDEN—Duss Orchestra.
MADISON SQUARE ROOF-GARDEN—Paris by Night—2d week—8 to 13 times.
MAJESTIC—Closed.
MANHATTAN—Closed.
MENDELSSOHN HALL—Closed.
METROPOLITAN—Closed.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOVEY—Closed.
MINER'S EIGHTH AVENUE—Closed.
MURRAY HILL—Closed.
NEW AMSTERDAM—Closed.
NEW GRAND—Closed.
NEW STAR—Closed.
NEW YORK—Closed.
NEW YORK ROOF—Vaudeville.
OLYMPIC—Closed.
ORPHEUM—Closed.
PARADISE ROOF-GARDENS—Vaudeville.
PASTOR'S—Vaudeville.
PEOPLE'S—Closed.
PRINCESS—Closed.
PROCTOR'S FIFTH AVENUE—Rival Candidates.
PROCTOR'S FIFTY-THIRD STREET—Closed.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The Charity Girl.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Closed.
TERRACE GARDEN—Closed.
THALIA—Closed.
THIRD AVENUE—Closed.
VAUDEVILLE—Closed.
VICTORIA—Closed.
WALLACK'S—Closed.
WEBER AND FIELDS—Closed.
WEST END—Closed.
WINDSOR—Closed.

EXAMINE YOUR DENTIFRICE

Acid and grit, deadliest enemies of the teeth, abound in cheap dentifrices. Fine perfumes do not make fine dentifrices. Your teeth deserve better of you than to be offered up a sacrifice to your pocketbook.

SOZODONT

Is of proven value. Sixty years is a pretty good test. No acid, no grit in Sozodont. The Liquid penetrates the little crevices and purifies them; the Powder gives a bright and polished surface.

3 FORMS: LIQUID, POWDER, PASTE.

OPEN TIME, 1904-5.

at Suffern, N.Y.; Goshen, N.Y.; Montgomery, N.Y.; Suffern, N.J., and Hackettstown, N.J. Good shows, good money. JOHNNY VAN, 629 Main St., Paterson, N. J.

MUSIC PUBLISHERS.

The Ebas. K. Harris Herald

Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 21st St., New York.
VOL. I. NEW YORK, JULY 16, 1904. No. 18

Song Hits in Spite of the Heat.

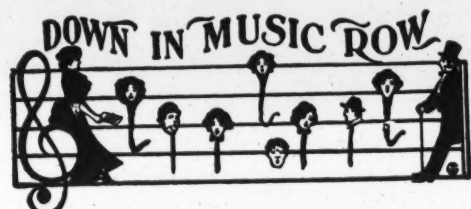
Last Summer it was "I'm Wearing My Heart Away for You." This Summer it is "Always in the Way" and "Good-bye, My Lady Love," followed closely by "Come Take a Trip in My Airship" and "The Sweetest Flower That Grows in Tennessee."

Over fifteen hundred programmes have been received up to date from bands and orchestras throughout the United States which contain "Voice of the Night" (Waltz), and "A Glean of Heaven" (Medley), "Down the Pike" (March), and "March of the Eagles."

George W. Jenkins was compelled to respond to three encores with "Just a Glean of Heaven in Her Eyes" up at Hammerstein's Victoria Roof-Garden last Sunday night.

Edna Wallace Hopper continues her big success with "Come Take a Trip in My Airship."

In answering these advertisements please mention THE MIRROR.



Sam Golden, of Golden and King, is singing with success the high-class ballad by Al. Trahern and Lee Olean Smith, entitled "Just a Picture of You."

Eugene Ellsworth, of Ellsworth and Burt, now successfully touring the Middle West in vaudeville, is more than pleased with the success of his late creation, entitled "Mr. Dike from Pike," which he calls a Louisville Fair oddity.

Breen and Geary, the clever writers of popular songs, are no longer connected with the American Advance Music Company. They are unsettled yet as to where they will locate, having several tempting offers to consider. They have completed a new song, which will appear shortly.

Ben. M. Jerome, who is just now rejoicing over the success of his opera now running in Chicago, spent a few days in the city last week.

Frederick V. Bowers is still winning applause and excellent press notices in appreciation of his clever vaudeville act, and the manner in which he introduces his own compositions.

The Peerless Publishing Company report success with their catalogue. Prominent singers everywhere are using their songs with success.

Lee Olean Smith is in the city, having terminated his engagement on the road as musical director.

Theodore Morse should feel justly proud of the success of "Blue Bell" and "I've Got a Feeling for You." Mr. Morse has just completed several new numbers, which he expects will rival his former successes in popularity.

Williams and Van Alstyne still class among the big hit writers, having followed "Navajo" with "Seminole," which is unmistakably a big hit.

The Dowling-Sutton Music Publishing Company are very busy with their successful catalogue. Their offices are crowded daily with members of the profession, who are scoring with their catchy songs.

"Where the Silvery Colorado Wends Its Way" continues to win applause everywhere. Many prominent singers are featuring this song with success.

William H. Anstead reports that "Dear Lenore," by Raymon Moore, is the principal number in several big road companies.

More professional singers are singing the Harris publications the coming season than was ever known before in the history of the house. A complete list of all the prominent singers will be published shortly.

Warren and Blanchard are making a big hit with "Good-By, My Lady Love" at the Chicago Opera House this week, responding to many encores.

The hits of the St. Louis World's Fair are "Always in the Way" and "Down the Pike," a new march by Rudolph Aronson, now being played by Sousa's Band.

Brooke's Band of Chicago is making a great hit with "A Glean of Heaven," medley at the Chicago Coliseum.

Forepaugh and Sells' Circus is introducing a prominent boy soprano with great success this season, who is singing Charles K. Harris' famous baby-songs, "Always in the Way" and "For Sale, A Baby."

Charles F. Ernst, publisher of "I Long to See Them All Again," writes that it is being featured by many prominent singers. "I Long to See Them All Again" is a pretty ballad, and those who have not heard it should get it.

William H. Smith, tenor, sang at the Auditorium in Ocean Grove last Sunday night before an audience of several thousand people and scored a distinct success. His feature song is "Just a Picture of You."

William H. Anstead has just issued a novel song, entitled "There'll Be Nothing But Sweet Dreams," which is as clever as it is original. Emma Carus, Irving Jones, and others have voiced their approval of this song.

S. Clarence Engle, who signs himself "your professional department of William H. Anstead," Mr. Engle is well known among the profession, and will be pleased to see his many friends at 48 West Twenty-eighth Street.

Willis Woodward, who publishes Raymon Moore's new ballad, "You Have Won Her Heart, Don't Break It," states that this song has started out with a boom, and that there is no doubt as to its success. Requests from every part of the United States are pouring in for this song, and it is being sung extensively in New York and vicinity.

"Just a Picture of You," a high-class ballad by Al. Trahern and Lee Olean Smith, has won many friends. Singers pronounce this song in the class of "Violets," "My Rosary," etc., and are enthusiastic in their praise.

The Vandersloot Music Company, of Williamsport, Pa., are enthusiastic over the success of their many late publications. "Katunka," intermezzo, by Lee Olean Smith, is a big winner. The same may be said of "Sunny June" and "Only a Bunch of Violets." Park Felcher, in charge of the professional department, reports that they are besieged with requests from prominent singers for these good numbers.

"Bertina," contortionist and toe dancer, Flo Esmond, Mattie Stanley, Hattie North, Jennings and Webb, Bailey and Fletcher, Harry St. Claire, Flo Brooks, Daisy Russell, De Veau Sisters, Hazel and Nellie, Martha Smith, Eddie Reeves, Eddie Leslie, Dan. W. Quinn, Tom Gillen, the

MUSIC PUBLISHERS.

NOTE.

To Managers and Musical Directors.

For the past six months we have had our entire staff of writers at work for you. It has been our endeavor to produce such material as will aid you in making your next season productions better, if possible, than your previous ones. Hundreds of songs have been written, hundreds have been destroyed; yet, from out of the many, we have selected a goodly number, which we feel confident will appeal to you, as well as your audience.

In order that you may have an opportunity to hear them long in advance, we have decided to inquire: When do you intend beginning your rehearsals? Where do you rehearse? Who are to do specialties? When will it be convenient for you to call at our specially arranged "managers' office" to hear our novelties?

We have so arranged our affairs that we can give you an entire day or a half a day, or any evening, by yourself, or together with your musical director, so that there will be no interruptions or interference whatsoever.

With best wishes,

Yours very truly,

LEO FEIST, Feist Building,

134 West Thirty-seventh Street, close to Broadway.

In answering these advertisements please mention THE MIRROR.

Plotlis, Carrie West, Flo Brockway, and a host of other well-known artists are singing "In Summer Time, Down by the Sea" with success. Flynn and Washburn, Kelly and Kent, John G. and Alice McDowell, and De Faye Sisters are all featuring "Follow the Merry Crowd."

Frances Aldsworth, now playing Wilton's New England Park circuit, writes that she is scoring with two songs from the Feist catalogue, "Somebody's Waiting for Me" and "In Starlight."

Nellie Burt, singing comedienne, is going back into vaudeville featuring several of the Shapiro, Remick and Company's latest publications, among them "Seminole," "Stella," and "Follow the Merry Crowd."

Charles K. Harris has completed a new ballad. Illustrations for this song are now being taken in Virginia, and it is said they will surpass any slides ever thrown upon a canvas. The song and slides will be ready Aug. 15.

Julia Crosby has selected for her repertoire for the coming season popular numbers from the catalogue of Leo Feist.

Josephine Davis is singing "Down on the Amazon" at the American Roof-Garden with success. The song is also used by the Norrises, Fiersen and Wellburn, Charles McEvoy, Ford and Wilson, and Collins and Hawley, who receive big encores nightly.

Warren and Blanchard, at the Chicago Opera House last week, wrote that "Good-By, My Lady Love" and "The Sweetest Flower That Grows in Tennessee" are scoring immensely.

Kelly and Violette and Sallor and Barbareto report big success with Shapiro, Remick and Company's intermezzo, "The Gondolier," also the "monkey shine" song, "In Zanzibar."

The Four Shannons, the youngest quartette on the vaudeville stage, are being complimented at each performance on their rendition of three popular numbers, "Peggy Mine," "When the Mocking Birds Are Singing" and Mabel McKinley's "Anona."

Gorman's Minstrels, playing Gorman's New England circuit of parks, are very enthusiastic over the success they have scored with "Mary Ann" and "When the Band Was Playing Dixie." One big feature in the entertainment is the rendition of Abe Holzmann's new march song, "Uncle Sammy."

"Japan's Triumphal," two-step, by Caird M. Vandersloot, is proud of the success his latest composition has been accorded by the music loving public. Numerous testimonial letters have been received by the composer since its introduction by orchestra directors, who predict a bright future for this young author, judging from the merit of his "Japan's Triumphal" arrangement. The piece is published by the Vandersloot Music Company, Williamsport, Pa.

Rena Aubrey and Eleanor Falk are creating a sensation at the Victoria Roof-Garden singing Oscar Hammerstein's latest successes, "When You Said Yes," "Lizzie O'Connor, the Great Prima Donna," "Bridgetta," "Leap Year in Midnight Town," "Squirrel Song," and "The Fireman's March."

Berry and Berry, Tascott and Carice Vance, the Southern singer, are featuring "D-I-S-I-P-O-S-I-T Means Move."

Copping and White are scoring successfully at every performance with the new song, "Strolling Along the Pike."

Goines and Hazard, now playing the principal theatres on Wilton's New England Park circuit, state that the following three songs from the Feist house are always applause winners, "I Ain't Got No Time," "Let Me in Dixie All" and "When the Band Was Playing Dixie."

Will Babe Philbrick, now touring the Gorman New England Park circuit, is singing successfully, "I Ain't Got No Time."

P. W. Felcher, manager of the Vandersloot Music Company's professional department, Williamsport, Pa., requests all his friends to write for a copy of "Katunka," intermezzo, if they have not already been favored with a copy. This number is one of Lee Olean Smith's best compositions, and should be included in every director's library, band or orchestra. The sale of this composition has been wonderful, considering the short time it has been before the public.

ENGAGEMENTS.

To support Florence Gale in open air performances at As You Like It: Harry Leighton (Jacques), Frank Lea Short (Orlando), John A. Alexander, Paul Taylor, Charles B. Kelly, Donald Weldon, Albert W. Taylor, and W. F. Bauman. The Woodland Quartette (Ben Greet's): Virginia Cranna, Olive West, and Emma Frederick. Florence Gale, prop. (Rosallind), H. W. Kane, manager; Harry Leighton, stage director; Charles B. Kelly, stage-manager; Edwin Farrin, electrician; Ernest Shipman and William Colvin, advance managers.

Schafer and Cross have engaged the following to support Otis B. Thayer and Gertrude Bondbill in Sweet Clover: Gilbert Cosgrove, Sidney W. Donald, Robert Robson, J. M. Moss, Grace Berkeley, Clara Tapscott, Nina Buchanan, Leo Mordaunt, Genevieve Richey, and Jake Mayer. The season will open early in August, making its first tour to the Coast over the Northwestern circuit.

Lynn Pratt left New York last Sunday for San Francisco, to fill a four weeks' engagement, which will conclude a season of forty weeks, including two months on Broadway, six weeks in Boston, and return engagements at Chicago and San Francisco.

Ludwig Lederer, the son of Emanuel Lederer, the American agent of the German dramatists, has been engaged for the part of one of the German students in the Pumpernickel act of Becky Sharp, which Mrs. Fiske is to revive at the Manhattan Theatre in September.

Fanchon Thompson, re-engaged, by David Belasco, for next season.

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

The one real March Hit of 1904

"Polly Prim"

Polly Prim is Pretty, Polly Prim is Cute, Polly Prim is Catchy, Polly Prim is a Beauty, Professional copies sent free on receipt of up-to-date programme; Orchestration \$100. each. Regular copies to non-professionals, 25c. each. Write for Complete Catalogue. Professional Copy of "POLLY PRIM" March FREE. ORCHESTRA or BAND arrangement 15c. JOS. W. STERN & CO., 34 East 21st St., New York.

"SEMINOLE"

—AND—

"FOLLOW THE MERRY CROWD"

THE TWO REAL ONES.

PUBLISHED BY THE BIG FIRM, - 45 West 28th St., New York.

WATCH FOR

BREEN & GEARY'S New Song

A DECIDED NOVELTY.

The Most Beautiful Act in Vaudeville.

FREDERICK V. BOWERS

Composer-Singer in His \$5,000.00 CREATION

SUPERB SCENIC SINGING SENSATION.

N. Y. Address, 34 E. 21st Street, Care J. W. Stern & Co.

Sung daily by "The Silvers" at the main entrance of the St. Louis Fair.

"I LONG TO SEE THEM ALL AGAIN"

Many other prominent singers are now using it with unbounded success. Professionals send late programme for professional copy and orchestration. Regular copy sent to any one for 25c.

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AN ORIENTAL INTERMEZZO NEVER BEFORE REALIZED.

"RAZAZA"

By LOUIS L. COMSTOCK.

"KATUNKA" is meeting with great success, thank you.

Published by VANDERSLOOT MUSIC CO., Williamsport, Pa. (The house of original ideas. Watch others imitate us.)

RAYMON MOORE'S LATEST BALLAD

You Have Won Her Heart, Don't Break It

This song will touch the hearts of all who hear it. Professional copies free. Orchestration if desired.

WILLIS WOODWARD & CO., - 48 W. 28th St., New York

Twin stars I saw, last night in the skies,
Just your eyes, your bright eyes;
Roses I saw, with their dainty red tips,
Just your lips, your sweet lips;
I saw the sun, so golden and fair,
Just your hair, just your hair;
I heard wondrous music that made me rejoice,
Just your voice, your dear voice.

THIS IS THE VERSE
of the latest high-class ballad,
JUST A PICTURE OF YOU

Does it appeal to you?
The best singers recommend it.
AL. TRAHERN, Publisher, - 41 W. 28th St.

EUGENE ELLSWORTH'S UNIQUE NOVELTY,

MR. DIKE FROM PIKE

A World's Fair Oddity. GET IT NOW—IT'S DIFFERENT.
M. WITMARK & SONS, - - - Witmark Building, - - - New York City.

A March Song that is Featured by all Top Liners. Something Extra!

THE GIRL WHO HAS MY HEART

WON

For Rhythm, Melody and Lyrics, it is the Greatest of 1904 Hits.

S. CLARENCE ENGEL, In charge of Professional Dept. W. H. ANSTEAD, 48 W. 28th St., New York.

Charlotte Guyer George

One of America's leading Contraltos, finds "Where the Silvery Colorado Wends Its Way," a big hit. So will you. Published by

The TOLBERT N. INGRAM MUSIC CO., Denver, Colo.

IN SUMMER TIME, DOWN BY THE SEA

By AL. J. DOYLE and HARRY B. LESTER

EDWIN DIXIE, Arranger. The Splendid new summer song. Don't fail to get it for your act. It is immense. Send stamp and late programme. No cards.

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"SEMINOLE"

The New Indian Song by WILLIAMS and VAN ALSTYNE, writers of "NAVAJO."

Published by The Big Firm, 45 W. 28th St., N. Y.

THEODORE MORSE

is the writer of the season's two big song hits

"Blue Bell" and "Way Down in My Heart I've Got a Feeling for You."

NOW READY, THREE NEW ONES. Send for them.

Published by F. B. HAVILAND PUB. CO., 125 W. 37th St., N. Y.

ON THE FARM IN OLD MISSOURI

Is the "realist" real song of this season. Get it quick. Orchestration free.

CONTINENTAL MUSIC CO., Broadway and 28th Street, New York City.

HAVE YOUR MUSIC PUBLISHED ON ROYALTY.

Send us a good poem, a good melody or a complete work. We have no favorite writers. All have equal chance. All letters answered promptly.

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WE

THE PEERLESS PUB. CO.,

129 W. 42d St., N. Y. City.

Publish the Nautical Hit

"THE SONG OUR BOYS SANG."

"Don't Come Back and Hang Around Ma Do."

In answering these advertisements please mention THE MIRROR.



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The bill is headed by Rose Stahl and company in *The Chorus Lady*, and includes the Trocadero Quartette; Her Busy Day, a new sketch by James Clarence Hyde, played by E. R. Phillips, Grace Hadsell, and W. L. West; Joe Flynn, Jack Theo Trio, Rice and Prevost, Harrison Brothers, the Kalmes Bell and Oliver, Leonard and Drake, Zimmer, Add Holt, and the biograph.

Tony Pastor's.

The Orpheus Comedy Four head the bill, and Joseph J. Dowling is a special attraction. Others are Dean Edsall and Arthur Forbes, James and Sadie Leonard, Joe Morris, Dudley and Cheslyn, Devone and Shurts, Martin and Ridgway, Corrigan and Dove, Morris and Daly, Wilbur Amos, and the vitagraph.

Proctor's 125th Street.

The Charity Girl, with Pearl Haight in the leading role, and Adelaide Keim, Augustin Balfour, Wallace Erskine, Julian Reed, William Cullington and others in the cast, is this week's attraction. Clarence Vance brings an olio including Walter Danies, Till's marionettes, Christian and Turner, and the kalatechnoscope.

Proctor's Fifth Avenue.

The Rival Candidates, by I. N. Norris and C. T. Dazey, is the stock play this week, with a cast embracing Malcolm Williams, Edward Fowler, H. Dudley Hawley, Albert Roberts, Lotta Linthicum, Estelle Mortimer, Marion Berg, and Loretta Healy. The soloists are Gus Williams, Libbie Arnold Blondell, Three Westons, Lawrence Crane, Myers and Ross, Parson Sisters, Falarido, and the kalatechnoscope.

Proctor's Twenty-third Street.

Robert T. Haines and Laura Hope Crews make their vaudeville debut in a one-act play by Genevieve Haines called *The Honeymoon*. Another novelty is the first production here of an operetta entitled *Love Will Find a Way*, by Charles Howell and D. P. E. McNeal, with music by Hugo Marks. The cast includes fourteen people. Kittle B. Masters is a newcomer and is seen in *The Red Cross Nurse*. The bill also includes Gus Williams, Sallor and Barbaretto, Ford and Wilson, Elwood F. Bostwick, Dorah and Russell, Perry and Randall, Gregory and Lind, Martine and Balmo, and the kalatechnoscope.

Paradise Gardens.

Merian's dogs are added to the bill this week. The other entertainers are Hewitt, Paul Spadoni, Charles T. Aldrich, Hill and Sylvany, Willy Zimmerman, Sisters Gasch, Rice and Prevost, Collins and Hart, Al. Walz, and Parsifalia, with Eleanor Falk.

Madison Square Roof-Garden.

Paris by Night continues its run, with Edgar Temple, Ben Welch, Hugh Cameron, Toma Hanlon, Fleurette De Mar and others in the cast.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Harry Davenport headed the bill, but did nothing to justify his position as headliner. He sang the same two songs that he did when he appeared temporarily in vaudeville last season, and while he does them quite well he created no enthusiasm, and was allowed to depart at the end of his second song without any evidence of a demand for a third offering. Artists of Mr. Davenport's class should at least set a good example to the vaudevillians by presenting new material when they make these occasional visits to the "continuous," and are accorded the top place in the billing over other performers who keep the vaudeville game going throughout the entire year. An event of interest was the reappearance of Smith and Campbell, the talking comedians, who dissolved partnership about two years ago. Campbell had discarded his funny make-up and the act has not been improved by the change. They were quite amusing at times, but it would be well for them to introduce a good deal more of the rapid-fire talk that brought them into prominence a few years ago, instead of depending upon Campbell's silence and facial expression for the laughs. Mabel Brownell and Julius McVickers made their vaudeville debut in a sketch called *The Love-doves' Honeymoon*. The scene is laid in a room in a hotel in which Mr. and Mrs. Love-dove are spending their honeymoon. They have a violent quarrel over a cigarette that the young husband has been smoking, as he had promised to give up the habit when she had given him her hand. A friend of the husband sends the husband and wife separate telegrams that widen the breach, and they play at cross purposes until a third telegram arrives that straightens matters out, when the honeymooning is resumed with great fervor. The skit is cleverly put together, though the dialogue at times is rather stilted. There is a good deal of comedy business, and taken all in all the playlet is one that will make a strong appeal to almost any audience. Miss Brownell was most attractively dressed, and when she removed her wrapper and displayed the white articles of her trousseau, all run through with blue ribbons, there were many exclamations of admiration from the women, while the men looked on approvingly. Miss Brownell is a clever young woman, and betrays her Western origin by the decided way in which she rolls her r's. Mr. McVickers shared the honors evenly with her, playing with much spirit. The Proteans, which is the title of a little company made up of Harry Painsanks, Oscar B. Stanley, Frank Parker, and Tom Brice, made a big laughing success in a comedy skit called *Miss Green*. There are nine characters, and some of the men are kept pretty busy changing their make-ups. The fun is quick and gingery all through, and there is something to laugh at most of the time. At intervals the members of the company suspend operations in the comedy line and indulge in singing, which is done in a most acceptable manner. "Tom Brice, as a typical English 'silly ass,' was immensely amusing, and the others were almost equally good. Emil Hoch, Jane Elton and Martha E. Duprez made a very good impression in *Mlle. Ricci*. Mr. Hoch and Miss Duprez played an elderly couple whose son is supposed to be studying art in Paris. He has written home that he is anxious to marry a French soubrette, and the old folks are much perturbed. The soubrette arrives to plead her own case, and succeeds in winning the

per. During the meal the wife ventures to read a letter from their daughter, who had run away and married a good-for-nothing man a few years before. The letter tells of two pretty children and of her desertion by her husband. The old man is firm in his refusal to forgive the erring daughter and the mother is in despair. Two little waifs, a boy and a girl, apply for shelter and turn out to be the grandchildren. When they get warm they sing and dance and finally the grandfather relents and takes them to his heart. The piece is one that will appeal strongly to the average audience, and was well played by Sidney Jerome, Frances Meredith, and Winnette and La Nola St. Claire, two very clever children. Belmont and O'Brien amused with their travesty work. Libbie Arnold Blondell made her debut as a single entertainer, and sang three songs quite well. The Parsons Sisters did an entertaining act, opening with "The Sweetest Girl in Dixie," followed by a ditty in which they wore several different hats, and winding up with a medley and dance. Lawrence Crane, the Irish magician, appeared in a white suit, and treated himself to a black velvet curtain that helped to outline his figure, which has about reached the two hundred pound mark. He is still fooling the people with his egg-in-the-bag trick, and manipulates the cards with his usual dexterity. The Bartells, Millie De Lome, Monroe and Page, and the kalatechnoscope rounded out the bill.

PROCTOR'S FIFTH AVENUE.—The stock company gave an excellent performance of *My Friend from India*, and the laughs came in their proper places, just as they used to when the farce was new and fresh. Malcolm Williams, who had been enjoying a rest of a few weeks, returned to head the company and was given a welcome that proved what a high place he holds in the regard of the regular patrons. He played the leading role of Augustus Keene Shaver with much skill and brilliancy. Clarence Handysides as Erastus Underholt, Wallace Erskine as Charley, and Albert Veazie, Albert Roberts, Andrew Stevens, and Tom Warren also did good work. Lotta Linthicum as Marion Hayste, Loretta Healy as Gertie, Mathilde Deshon as Mrs. Street, Margaret Kirker as Tilly, and Marion Berg as Bernice gave careful portrayals of the parts assigned them. The olio was headed by Ziska and King, who presented a magical turn with comedy trimmings that was applauded. The Sisters De Faye scored with their musical and vocal specialty. O'Rourke and Burnette danced with their usual skill. Richard Raven, musician; Will Thompson Davis, the clever monologist; Barry and Wilson, Martine and Balmo, and the kalatechnoscope completed the bill.

PROCTOR'S TWENTY-THIRD STREET.—Kronau's new spectacular offering, *Our Boys in Blue*, was the chief attraction of an entertaining bill. The company includes about two dozen men and one woman. The stage is set to represent a fort from which the American flag is flying, with a river view in the background. The soldiers are encamped and after a song they proceed to go through a drill, similar to that done by the various companies of souaves that have been seen in vaudeville. After this there is the ceremony of lowering the colors at sundown. Then comes a surprise from the enemy, with bursting shells and much noise. The Boys in Blue scale the wall of the fort and plant the colors at its top, which brings on the climax amid great enthusiasm. The act is a good one in every respect and should make a hit with any audience having a spark of patriotism. One of the startling tricks in the act is the rescue of the flag by the Red Cross nurse, who makes a flying leap at the wall and is helped up by the soldiers. There is also a very good drill with a cannon that brought



THE TROCADERO QUARTETTE.

The Mirror prints this week a photograph in character of the Trocadero Quartette, who are among the headliners at Keith's Union Square Theatre, with the other houses of the circuit to follow. The little company is managed by Joe Birnes, who plays the part of the agent. J. L. Sample impersonates the old man, and the dude and the boy are played by W. S. Brown and S. J. Priden, respectively. The Trocadero Quartette was organized in 1894, taking the name from the Trocadero Theatre in Chicago, which was so successful during the World's Fair. The quartette has been most prosperous since it started, and has played in every section of the United States with unvarying success. Some changes in its make-up have occurred during the past few years, as two of the original members, Frank Hammond and Edward Sampson, have died, but the standard established at the beginning has been kept up under Mr. Birnes' supervision, and

plenty of applause. Frank Mayne, assisted by Carrie Neilson, appeared in Owen Kildare's sketch, *The Tipster*, and scored an unqualified success. Mr. Mayne is easy and natural and his acting in the role of the tipster is most pleasing. He has added a song called "If I Only Had the Money that is Lost Down at the Races," which was well received. Adeline Roattina and Clara Stevens were seen in a new act, modeled after the one they did last season. It is called *Scenes in the Wistaria Bower*. Special scenery, very ingeniously contrived, is used in the act. A compact but very pretty setting is shown when the lights are turned on behind a gauze curtain. It is a sort of Summer-house, with wistaria vines growing all around, and is very prettily arranged. Miss Roattina makes her first appearance as a Chinaman, singing a song, while a stereopticon throws appropriate pictures on a screen just above the bower. When she has finished Miss Stevens comes on and does a Chinese dance. This idea is carried all through the act, the performers changing to sailor and Spanish costumes, with songs and dances befitting the characters presented. The act has been carefully thought out and is presented in a way that is most original and commendable. Miss Roattina and Miss Stevens are to be congratulated on getting out of the beaten track, and for their enterprise in giving vaudeville patrons an act that is bound to be talked about. The Jerome-Meredith company presented a delightful little sketch called *Just Plain Folks*, written by Frances Meredith. The scene is laid in an old-fashioned sitting-room on a farm. The old farmer and his wife, typical New Englanders, sit down to sup-

per. During the meal the wife ventures to read a letter from their daughter, who had run away and married a good-for-nothing man a few years before. The letter tells of two pretty children and of her desertion by her husband. The old man is firm in his refusal to forgive the erring daughter and the mother is in despair. Two little waifs, a boy and a girl, apply for shelter and turn out to be the grandchildren. When they get warm they sing and dance and finally the grandfather relents and takes them to his heart. The piece is one that will appeal strongly to the average audience, and was well played by Sidney Jerome, Frances Meredith, and Winnette and La Nola St. Claire, two very clever children. Belmont and O'Brien amused with their travesty work. Libbie Arnold Blondell made her debut as a single entertainer, and sang three songs quite well. The Parsons Sisters did an entertaining act, opening with "The Sweetest Girl in Dixie," followed by a ditty in which they wore several different hats, and winding up with a medley and dance. Lawrence Crane, the Irish magician, appeared in a white suit, and treated himself to a black velvet curtain that helped to outline his figure, which has about reached the two hundred pound mark. He is still fooling the people with his egg-in-the-bag trick, and manipulates the cards with his usual dexterity. The Bartells, Millie De Lome, Monroe and Page, and the kalatechnoscope rounded out the bill.

PARADISE GARDENS.—The bill here is so good that few changes have been necessary. Large audiences again applauded the efforts of Hewitt, Paul Spadoni, Hill and Sylvany, Charles T. Aldrich, Willy Zimmerman, Sisters Gasch, Rice and Prevost, Collins and Hart, Tetchow's cats, and Al. Walz. Parsifalia, with Eleanor Falk featured, continued to win approval. The season of the last named company closed the Trocaderos have been playing vaudeville dates, and the engagement on the Keith circuit was the natural outcome of their hits in other places. The specialty of the quartette consists in the presentation of the genuine antebellum negro, with all of his characteristics carefully preserved. The old man character of Mr. Semple has been especially praised.

NEW YORK ROOF-GARDEN.—Rosario Guerrero, assisted by Alexander Volbert, Philippe De Faure and a chorus, presented Carmen in pantomime last week. Six scenes were shown and the Bizet music was used to help along the story, which was told completely in gestures. Bailey and Madison were added to the bill, and their grotesque acrobatic comedy work put the audience into excellent humor.

TONY PASTOR'S.—Edward M. Favor and Edith Sinclair were the headliners, and their skit, *Cesar's Angel*, met with warm approval. Mr. and Mrs. Allison played a quick return and once more brought down the house with Minnie from Minnesota. Mrs. Allison will shine as a star at the head of her own company some day, as there is no actress on the stage who can excel her in the impersonation of the clumsy Swedish servant. Henry Frey and Nettle Fields, in *The Wrong Man*, were among the big hits, and their comedy work and eccentric dancing brought the laughs in abundance. Harry Thomson, Mayor of the

CHARLES ABBE.



Photo by Purdy, Boston.

The above picture shows Charles Abbe as he appears when introducing his monologue novelty, *Drummers' Yarns*, which has become an established hit in vaudeville. Mr. Abbe made a hit as a drummer at the early age of four years, when he beat the head of a drum with great gusto. He works in "one," but to oblige managers will work "two" (3.15 and 9.40). The novelty introduces Mr. Abbe's new face, also a new telephone "stunt," which was a big hit in a Christmas pantomime in Pittsburgh. In doing this part of his act, wherever he stands, he connects with "Central" (part of the stage), far away 'Frisco, or even with the manager's pocket. Mr. Abbe is summing this Summer in the highlands of Connecticut, but will be again ready to "deliver the goods" as soon as the warm spell has spent its strength and the pumpkins begin to take on the tint that announces their readiness to be made into pies. Under the genial influence of the rays of the Summer sun he will evolve some oratorical originalities and quaint stories that will help vaudeville patrons to forget the excitement of the Presidential campaign and the other worries that have a tendency to furrow the brow and tinge the hair with gray.

Bowery," had everything his own way. His impersonations are true to life and are readily recognized. He introduced a travesty on Uncle Tom's Cabin last week, and it scored heavily. Eddie Hayes and Mona Wynne proved themselves well versed in the terpsichorean art. Others in the bill were the Sisters De Graft, Henry and Francis, the Gagnoux, Bert Baker, Elwood and Maggie Benton, the Kiltie Trio, Gertie Gordon, and the vitagraph.

PROCTOR'S ALBANY HOUSE IMPROVED.

For several months past Proctor's Theatre in Albany has been undergoing alterations and improvements. The work has been carried on so quietly that the audiences were not disturbed in the least, and performances were given as usual. The theatre has been gone over thoroughly, and when the work is finished on Aug. 1 the patrons will have practically a new house in which to enjoy the vaudeville and dramatic entertainments provided by Mr. Proctor. The building adjoining the theatre, formerly used as a saloon, has been added, and will be a source of comfort and convenience to the patrons. The house will be closed for the last two weeks in July, to permit the putting in of a new orchestra floor, new leather chairs and other improvements which it was found impossible to make while the house was being occupied. The Albany house has always been a favorite with Mr. Proctor, and when he bought the property several months ago he determined that he would make it one of the pleasantest and most comfortable theatres in the State.

MABEL MCKINLEY BADLY INJURED.

Mabel McKinley, the singer, has certainly had more than her share of misfortunes during her life. She jumped from a window at the time of the Windsor Hotel fire in New York, several years ago, and since then has been compelled to use crutches, even when appearing on the stage. After her appearance in vaudeville she met with several setbacks from illnesses, but the climax to her run of bad luck came on July 1, when she fell down a flight of stairs just after finishing dinner with a party of friends. When examined by a physician it was discovered that the singer had sustained a fracture of the left leg above the knee. Miss McKinley had been engaged as the star attraction for the opening of Hurlig and Seamon's Pier at Arverne, L. I., on July 2, and for the week following, but she was forced to cancel, and it will be several weeks before she will be able to appear in public again.

"DOC" QUIGLEY PROMOTED.

"Doc" Quigley, who began as callboy with A. G. Field about fifteen years ago, and has since progressed along in Mr. Field's company, until he became one of the leading comedians, and finally stage director of the company, has again been promoted by Mr. Field to the very responsible position of manager. J. M. J. Kane, Mr. Field's former manager, resigned, and although applications for the position poured in from men of wide experience in minstrelsy, Mr. Field decided to reward Mr. Quigley for his faithfulness and attention to business by giving him the coveted place. Mr. Quigley was born and brought up in Columbus, O., and has a wide circle of friends throughout the country who will be glad to hear of his good fortune.

QUEER LAW IN ATLANTIC CITY.

Men who are interested in amusements in Atlantic City are much perturbed over a recent decision by City Solicitor Wooten, in which he defines a concert garden, for which a license of \$700 is charged by law, as any place where intoxicating drinks are sold, where people are gathered for entertainment and where there are more than two pieces in the orchestra. This decision affects hundreds of cafés and other small places, and the affair is causing much uneasiness. The only café that has so far paid the license fee is the "Foodle Dog," which is on the beach front. Mayor Story has set Monday, July 11, as the day on which all places coming under the definition of a concert garden must pay the license.

WEBER ENGAGES LEVI.

Joseph M. Weber announced on Saturday last that he had secured the services of Maurice Levi for next season. Mr. Levi is well known as a composer and leader, and has been connected in these capacities with many prominent organizations. He will write the music for Edgar Smith's lyrics in all the burlesques to be produced at Weber's Music Hall next season, and will conduct the orchestra.

VAUDEVILLE.

VAUDEVILLE.

HARMONY FOURBergeron, Barrett, Hughes and Ferguson.
TOURING EUROPE.

Over 100 consecutive weeks in all.

Month of July, Alhambra, Paris.

Permanent Address, Day's Agency, Effingham House, Arundel Street, Strand, London.

**Tom Brown and Nevarro**

The Eccentric Chinese Impersonators, offering

"A CHINESE COURTSHIP."

Touring Europe.

Address DRAMATIC MIRROR.

"THE MAN FROM IRELAND."**WM. CAHILL**

Booked by Wm. Morris and Jo Paige Smith.

WILL H.

The Universal Hit!

MAGDALENE

ARMSTRONG AND HOLLY**In THE EXPRESSMAN**

Magnetism and pleasing personality, nature's gift to an artist.

THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF AND GORDON ANNA

Twenty-four minutes of laughter and applause. Real laughter—real applause.

Booked by JO PAIGE SMITH or WM. MORRIS.

Mr. and Mrs. James P. Lee and Little Madeline.**At Liberty for Next Season.**

Address all agents, or 38 McAdoo Ave., Jersey City, N. J.

Open to inducements!

Summer all Booked.

SHORTY and LILLIAN DE WITTWho is **THE JANITOR**? Wait and see?

945 East 168th St., N. Y. City.

S. T. ONGE BROS.
MART COMEDY CYCLISTS
NAPPY WORK
UCCCESS ALWAYS**MR. AND MRS. GENE****HUGHES**

For Open Time; address Agents.

MAYME REMINGTON**BUNGLE BOO LOO BABIES.**

The only act of its kind that always pleases.

The Minstrel Boys,

BAILEY and FLETCHER**"Making good" our feature!**

All first-class Agents, or 187 West 29th St., New York.

"The Happy Germans,"**Curtis and Adams**

Booked solid in America until December 14; England until August, 1906.

The first and only Dutch Team to go to Europe. Address AL. MAYER, Vaud. Ass'n.

"Those Mysterious Fellows,"**Latimore and Leigh**This week, Ramona Park, Grand Rapids, Mich. Week of July 17th open
Week July 24th, Fort Sheridan Park, Highland Park, Ill.**Jeannette D'ARVILLE SISTERS Irene****"THE FAMOUS FENCING GIRLS."** The celebrated cornetist; beautiful singing both play responsible parts. At Liberty for good companies. Add. Ft. Worth, Texas.

DID YOU EVER SEE ANY CHINEE MONEY?

VAN BROS.

A REAL COMEDY MUSICAL ACT.

Week of July 11, Central Park, Dunkirk, N. Y.

VAUDEVILLE.

VAUDEVILLE.

KIZZIE B. MASTERS & CO.

In her 25 Minute Military Play

Romance of Red Cross

This week, July 11th, PROCTOR'S 23rd STREET THEATRE.

JOHN T. KELLY

AND COMPANY.

A Vaudeville Novelty at Last.

ROBERT GRAU, Exclusive Agent, 31 W. 31st St., New York.

JOHN T. KELLY, permanent address, 80 Whitney Ave., Elmhurst, L. I.
Phone, 61 B Newtown.**WANTED.**Attractions for free street entertainments one day each month during summer and early fall months. Dates about middle of the month.
Write A. C. SAVAGE, Adair, Iowa.**The Tossing Austins**

With

TOM NAWN'S CO.But as an out-and-out laughter provoker the turn of the "Tossing Austins" was far and away the best in the programme for its undoubted cleverness and remarkably funny comedy; and the house simply roared while this particular contribution was proceeding.—*Sydney Herald, May 30.***GILLIHAN and MURRAY**

All this month on the Orpheum Circuit, with the Palace, London, to follow.

A SMALL TIP.
Take our advice, boys, and push things along.
Never quit, and don't cry.
Just think, "Well, I'm in."
And if you got the grit,
It will never be "Root Hog or Die."

P. S.—Would like to know how many soldiers are quartered at FT. SHERMAN.

**JOE MYRA BUSTER****KEATON**

How pleasant to play the Summer in MAINE, where the rich and the poor are exactly the same. Your engagement is only considered a lark. For you are only playing a PARK. While the last car leaves right on the mate. And if you are closing the show You can dress in the dark.

Medford, Mass., Boulevard Theatre, week July 11.

"We've made up our mind to sail away."**HUME, ROSS and LEWIS**

Open Empire, Shepherd's Bush, London, July 11.

35 weeks' solid booking.

Address MIRROR.

TIM

EDYTHE

McMAHON AND CHAPPELLE

20 Minutes Before the Train Leaves.

J. A.

ELOISE

Murphy AND Willard

Week July 17 open. Address as per route.

"Have a Doughnut?"**MAJESTIC MUSICAL FOUR**

(COLLINS, MA DELL, TERRILL AND SIMON)

AT LIBERTY

Three swell straights—Black face comedy. All play parts. Address, 115 E. 14th St., New York.

CHARLES KENNA

Presenting his original one-man sketch,

THE FAKIR.

New and original business—all comedy. Booked up to April, excepting few weeks in August, September and January. Address as per route.

AT LIBERTY NEXT SEASON, THE

TROCADERO QUARTETTEALL SOLOISTS. ALL PLAY PARTS.
Experienced in Farce-Comedy, Pantomime, Extravaganza, Minstrelsy and Vaudeville.
JOE BIRNES, Representative. Keith's, New York, this week.**Will C. Youngs AND L. May Brooks****A Big Musical Act in One.**

Cook's Park, Evansville, Ind., July 10. August 7, 14 open.

PARIS BY NIGHT.

Musical comedy in two acts. Book by Harry B. Marshall; music by Robert W. Edwards and others. Produced July 2.

Richard Congood..... Edgar Temple
Steve Hickey..... Hugh Cameron
Isaac Goldstein..... Ben Welch
Orlof Slenski..... Henry Vogel
Harold Vere de Vere Cushman..... Russell Pratt
J. Jeffries Fitzcorbett..... Cassius Freeborn
Eugene..... George Fields
Magnolia Goldstein..... Tonia Hanlon
Clay Footley..... Florette De Mar
Madame Bon Bon..... Madge Lawrence
Margueritta Hottomoleo..... Sylvia Beecher
Nanette..... Bertha Dowling
Mae Sharp..... Mae Sheridan
Evaline Madison..... Naomi Arnold
Anna Manhattan..... Grace Bond
Virginia Casino..... Margaret Messinger
Lillian Knickerbocker..... Linnet Fluke
Florence Victoria..... Maude Wyne
Lotta Amsterdam..... Helen Drew
Mons. Roulette..... Adrien Bellvue
Mons. La Pierre..... W. R. Paschel
Mons. Germaine..... Frank McCullough
Mons. Pallastier..... George Nagel
Mons. Le Blanc..... Frank Evans
Mlle. Adelaide..... Ceretta Ross
Mlle. La Miro..... Julia Cook
Mlle. Pierrot..... Mabelle Bonner
Mlle. Yvette..... Julia Curtis
Mlle. Danberg..... Edythe Forest
Mlle. Susette..... Louise Egner
Mlle. Vigneau..... Albert Davis
Mlle. Marie..... Edyth Warren
Mlle. Du Barry..... Minnie Egner
Mlle. La Purrel..... May Guyer

Paris by Night, programmed as a "musical julep," was produced at the Madison Square Roof-Garden on Saturday evening, July 2, in the presence of an audience that filled almost every seat. The night was cool, but almost everybody waited until the final curtain, which is proof that the entertainment was pleasing. It is by all odds the best roof entertainment offered in New York this summer, and Weber and Rush, the managers of the company, are to be commended for their efforts in giving New York a chance to enjoy a light, breezy, cheerful entertainment amid such inviting surroundings. The book is by Harry B. Marshall and the songs were chosen from the offerings of the leading publishers, with a view to getting as many novelties as possible. The plot is meagre, and the dialogue doesn't amount to much, as it is used as a filling between the songs, which are numerous, over twenty numbers being used. The story concerns the adventures in Paris of Rich and Congood, a theatrical manager who has brought a company from New York to astonish the Parisians. The French people fail to be astonished, and the manager and his company are at their wits' end trying to find out how to get back to Broadway. Steve Hickey, an ex-circus cannyman, formerly of the Bowery, comes to their rescue by making love to and marrying the proprietress of a little hotel, and putting up friends and the theatrical people who repay him by changing their costumes often and singing at frequent intervals. A Hebrew on his honeymoon, a Hungarian detective and several other people are involved, and help the fun along.

Not much is expected in a piece of this sort in the way of a story, and the audience was not disposed to be hypercritical. When a song pleased them it was encored, and when it happened the other way a discreet silence prevented absurd repetitions. There were several performers in the cast who have been used to playing in the burlesque houses, and some of them proved their ability to entertain audiences of a higher class than those that usually assemble in the theatres on the Bowery and in other places where burlesque of the coarser grade is most popular. The two hits of the evening must be credited to Hugh Cameron and Ben Welch. Cameron played the ex-circus man in a delightfully amusing way. He has a rich tough dialect, under full control at all times, and nearly every one of his slang expressions was good for a hearty laugh. His strong voice reached all parts of the Garden, in spite of the high wind that spoiled the efforts of many in the cast, and he did not lose a chance to help the piece on to success. Ben Welch as the henpecked Hebrew was also very amusing, and toward the end of the performance, when he went on alone and did his specialty, he brought down the house. Tonia Hanlon made a fine appearance and scored heavily with a song called "The Girl with the Changeable Eyes," written by Alfred Solman. Florette De Mar, who is a sister of Carrie De Mar, looked extremely fetching. She made at least a dozen changes of costume, and some of her dresses were simply dazzling. She is very agile and made a most pleasing impression with her dancing. Madge Lawrence scored a hit as Madame Bon Bon, the hotel landlady. She worked hard, and was encored twice for her singing of "That Horrid Mosquito," also written by Alfred Solman. Edgar Temple as Congood, the manager, had a great deal to do, and worked hard. His songs, "In Sweet Loveland" and "Turn Those Eyes Away" (Alfred Solman) were well received. Henry Vogel as the detective was on the stage a good deal of the time and did his full share in the merrymaking.

The stage was under the direction of Sol Fields, who had evidently given the chorus a thorough drilling. The ensemble work in "Louisa Schmidt" (Sterling and Von Tilzer), "I Loves You, Lady," "Deed Do" (Joseph Nathan), and in the finale, "U. S. Volunteers" (Julius Adler), was very good indeed. Other songs that pleased in addition to those mentioned were "Seminoles" (Williams and Van Alstyne), "Follow the Crowd on a Sunday" (Morrison and Armstrong), "Waltz, Waltz, Waltz" (Hazzard and Bloodgood), and "The Convivial Girl" (Marshall and Edwards). The orchestra was ably handled by Robert W. Edwards.

The costumes were far handsomer than those usually considered good enough for a Summer entertainment on a roof garden, and this fact, taken with the general excellence of the performance, should insure a profitable run for Paris by Night.

An innovation on the roof was the employment of young women ushers. They were not at all Parisian in appearance, but were very polite and some of them were pretty. The waiters were not overconfident, as they are at other roof-gardens, and came only when they were called. A number of Japanese booths, left over since last summer, did a thriving business during the intermission.

JOE KEATON SAVED HIS TRUNKS.

The Canobie Lake Hotel, at Canobie Lake, near Salem, Mass., was destroyed by fire last week, and nearly all the vaudeville performers connected with the Tuxedo company that was playing at the Casino lost their personal belongings. When Joe Keaton heard of the fire he dashed into the hotel with his make-up on, and ran up two flights to his room. He dumped as many things as he could find into two trunks, which he threw down the stairs. In his haste he overlooked the dress suit case that had been given to "Buster" by Walter McKay, and several of the little fellow's best suits of clothes.

MISS BOSTOCK BEGINS HER CAREER.

Little Ivy Bostock, the four-year-old daughter of Frank C. Bostock, began her career as a tamer of wild animals one day last week at Coney Island. She spent half an hour in a cage in which were two young leopards, one nine months old and the other six. The animals at these ages are not very dangerous, and the young trainer had a good time playing with them, to the great amusement of the spectators.

NEW TEAM FORMED.

Miss Norton, known as "the talkative," and Paul Nicholson, who has played in the New York productions of The Messenger Boy, A Country Girl, The Sultan of Sulu, and Peggy from Paris as leading juvenile, have joined forces and opened yesterday at the Farm Theatre, Toledo, O., in a sketch called The Lady and the Pugilist. They will be seen in New York at Tony Pastor's about the middle of August.

VAUDEVILLE IN LONDON.

MIRROR BUREAU.
TRAPALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, W. C.

LONDON, June 25, 1904.

Another adjournment of the Empire ballet prosecution has taken place, and the proceedings stand over until July 1. Meantime Captain Jessel, member for South Panceas, has introduced a bill into Parliament to legalize "sketches" at music halls within certain limits, but it seems hardly probable that it will pass into law this session.

George Scott is still providing an entertaining programme at the Alhambra, and an interesting new act is given by Colonel Bordewy, who shoots with rifle and revolver, showing a remarkable aim. He opens with an exhibition of his firing skill from the first circle at a target on the stage, a distance of 100 feet or more, breaking glass balls and records. One held one's breath while he shot three balls off an assistant's head, who had a lot of nerve to stand so steadily. A pleasing finale was given by a rendering of the "Marsellaise" by shooting at the strings of a piano, and he did not miss a note, much to his credit. His greatest aim was in catching the public, who did not miss appreciating his act with a good round of applause. Marzdo and Millay throw themselves about on triple bars to the amusement of the audience, and so cleverly that it also is without any hurt to themselves. They wind up with a capital burlesque wrestling match, which is intensely funny. Mlle. Anne Dancrey is drawing huge houses to the Alhambra with her captivating style and charming personality. It is a pleasure to hear her sing, as for once we find such agreeable qualities combined with a marked vocal talent. The ballet, All the Year Round, seems to be as big an attraction as ever and perhaps will create a welcome precedent by remaining at the Alhambra all the year round. I was with Woodford, the able acting manager, that the present pictures of the Homburg international automobile race are very realistic and wonderfully clear, the last, showing the German Emperor entering his motor-brougham, bringing out the "Hoch!" from the Teutonic part of the audience.

At the Empire Theatre, Teschemoff's dogs and ponies are a valuable addition to the capital bill. One can readily say it is one of the best animal acts before the public to-day, showing great patience in the training and a sense of contributing a delightful entertainment with a perceptible kindness throughout. The audience were immediately in sympathy with the act on account of it, though I have known of many others that have had objections on the ground of cruelty. T. Nelson Downs is still coming new tricks to the satisfaction of the house, though I still plead to hear him with the auditorium in the "sotto voce" he assumes. I think the success of his act depends a great deal on his patter, and therefore he should give that as much attention as he gives his coins. Whistling, our elders inform us, is a vulgar habit, but Tom Brown is able to raise it to an art, and art itself appreciates it by requesting him to give an exhibition of his ability at the Grafton Galleries, a fashionable resort. He is making a big hit nightly at the Empire and seems to have as good a time as he gives his audience. I am glad to see Mr. Hitchens looking so well, and every one who knows him will assure you that he is very popular.

The Tivoli has an excellent programme. Vesta Tilley, Marie Lloyd, George Robey, T. E. Dunville, and May Yohs, in themselves a host, are but a few of the stars who appear at the Tivoli. Lee was given a very choice position, and he took full advantage of it with his clever impersonations of great men, past and present. A lot of credit is due him for his artistic efforts: he renders each character distinctly, and his dressing and making-up on the stage in view of the audience adds to the interest of his act. His Mark Twain and Pope Leo XIII seemed to me to be excellent, and for a likeness of the Mikado of Japan he might have been the Emperor's double. Athas and Collins are a smart duo, who divide their time on the stage between good singing and neat dancing, on sand and off. Miss Collins proved herself to be very clever indeed, worthily resembling her sister, Lottie Collins, in the sprightly manner in which she sang her songs. Terry and Lambert are still funny in their little Irish episode.

I wandered my way to the Stratford Empire, and was very agreeably received by S. Gething, the manager of the house. Lucy Clarke, the Irish contralto, was the attraction there, and she scored a big success, especially in the famous song, "Rory O'Moore." She reminded me of the late Helene Mora in her ballad singing, and in her Irish songs she closely resembled a subdued Maggie Cline. Miss Clarke is one of the best Irish singers I have heard, and I remember the hit she made at Tony Pastor's in the Fall of 1902. She will more than duplicate that success, I am sure, at Shea's Theatre, Buffalo, where she opens in September. The Damm Brothers (no offense to the brothers) are a clever pair of Continental acrobats, displaying some extraordinary tumbling, finishing their act with their clever horizontal bar performance and catching the audience with some farcical feats with the aid of an invisible wire. Mark Antony is clever and versatile, but if, as I understand, he opens in America shortly, he should leave out his impersonation of a coon. Fred Karno's sketch, Saturday to Monday, is excruciatingly funny, and the bedroom scene by Fred Kitchen reminds me greatly of a similar humorous scene in The Awakening of Mr. Pipp, the skit which Charles Grapewin and Annie Chaney made so well known. The Griffith Brothers score one of the laughing hits on the bill in their "Champion Wrestling" act, their antics being very original and the Werner-Amoros Troupe proved themselves very entertaining in their pantomime absurdity, entitled An Artist's Studio.

At the Islington Empire, Mr. Verstone informs me that the wrestlers have been invaded that quarter of London and monopolize a big portion of the bill. Billy Hobbs, appearing there in a negro song and dancing specialty—the artistic negro—has some very clever steps. He came over from the States thirteen years ago with a minstrel company, and professes to have popularized buck dancing on this side. Joe O'Gorman, an old-timer of both sides, perpetrates an agreeable lot of Irish humor on the audience.

Joe Paige Smith arrived in London this week and left for Paris yesterday.

Smith and Doretto sailed last Wednesday on the Teutonic for New York.

Lewis Hooper is in London on business bent, while Happy Ward, of Ward and Vokes, and his wife are enjoying the sights in the great metropolis, and the same can be said of Will West.

Morris Cronin, with his club-swinging act, is making big hits on the Continent and is expected to open shortly in London.

The Harmony Four leave to-morrow for Paris, where they open at the Alhambra. They have been making a big success over here.

Leon Morris is making big strides in his new act in the country.

Earle and Earle, the banjoleists, are at present on the Stoll Tour, and open at the Palace in August, previous to visiting America.

I was more than sorry to hear that Trizie Friganza has lost her father. She sails July 2 for America with her sister, and Sophie Brant. I understand, is to fill her place in The Prince of Pilsen, and Lillian Coleman, from what I can gather, will join the company also. Eva Westcott, as Jimmy the bell-boy, has been receiving same flattering press notices on this side.

LONDON, July 2, 1904.

In spite of the attempts which have been made in various quarters to bring about a settlement of the dispute between the theatrical and music hall managements in regard to "sketches" in music halls, no satisfactory basis of agreement has been arrived at, and it was decided yesterday that the hearing of the summonses taken out against the management of the Empire for the production of High Jinks, which has been partly heard on several occasions, must be proceeded with. The final hearing is now definitely fixed

for the 21st prox. A leading contemporary states: "It is to be regretted that the anticipated compromise between the theatrical and music hall managements in regard to the limitations of the 'sketch' has fallen through. No satisfactory agreement has apparently been arrived at, and another test action is to be commenced. In view of the legal findings in cases already heard it might have been supposed that a compromise would have suggested itself as the happiest way out of the difficulty. Theatrical managers have not shown a disposition to be arbitrary in their demands. They have only sought to prevent what they allege to be unfair competition, and they have defined the conditions upon which they would sanction dramatic performances being introduced into the programmes of the variety halls. In these a time limit and the maximum number of principals to be engaged were specified, but presumably the terms were not acceptable to the other side." I should think, now that further litigation has been decided upon, however, there should not be much difficulty in deciding the bearing of the law upon the subject.

It is a pleasure to agree with my "steemed 'Gawain'"—though it is regrettable to have to do so—in the fact that there is an undoubted slump in the quality of vaudeville entertainment on account of the scarcity of novelties. This refers principally to the West End halls, where one would naturally expect a change of programme, if only to be better worthy of the superior patronage they obtain. The main objection lies in the similarity of turns, and in most cases the very same performer appearing at three or even four halls contemporaneously and for an engagement of at least two months at a stretch. Managers should take a more serious stock of the term "variety."

The Hippodrome can always boast of attracting a big audience, even when the weather is sultry and theatres are tabooed. I was glad to see that Richard Ward had again to his former self and so agreeably created laughter by his impersonation of a tramp cyclist. It sets off his partner Newhouse in his good straight work on the wheel. A strong finale to their act is the latter's jumping up a ten-step staircase and dropping from the top to the stage on a single wheel, previously leaping over two open spaces on to narrow boards. Their turn was well received. An old-time imitator of instruments and animals is O'Gust, who seems to have covered a great deal of the vaudeville world. He is still most amusing in his work, and some of his impersonations are very realistic. One of the best circus acts I have yet witnessed is the Anthony Powell Family, who comprise all the requisite attractions of a ring show. Two excel as jockeys on horseback, and for once the horses did seem to gallop. Two were deputed as grooms, with very little to do but to act as shadow to the lady ringmaster. Another gem was the antics of a clown, Rayfayette dogs is the title of another turn, which I wonder whether it is a new breed of dogs or the name of their owner. They are another instance of being exceptionally well trained, and the turn was well appreciated.

Mlle. Gertella, I must admit, is infinitely more charming than her act, in which she was assisted by Elsie. Her specialty is entitled in Cupid's garden, with Elsie as Cupid and Madame as a danseuse, both apparently depicting a situation that to my earthly mind seemed not to be founded on either rhyme or reason. Then she left the garden to indulge in some acrobatic performances on the trapeze, in which she was good, with a finale blended from multicolored limelight and single-rope posing in a descent to earth again. Paulinetti and Piquo are in their last week and will perhaps more than duplicate their success at the Empire, Liverpool. The Pantzer Brothers and Juan Calcedo are still the features of the bill, while Gallardo shows artistic talent in his clay-modelling specialty.

At the Cambridge Music Hall, which is now being managed by A. C. Kendrick, is appearing Blanche Sloan in her aerial ring act. She is a very daring little woman, showing great nerve in her trapeze swinging right over the audience till they had to hold their breath for fear of receiving her bodily in their midst. Blanche Sloan is a drawing card at that hall. Polk and Kollins brought down the house with their banjo-playing and their rendering of "Poet and Peasant" was admirable. These boys are artists. By the way, Stuart Kollins has started a vaudeville agency of his own, and from what I can gather seems to be a hustler. Boyd and Gilfillan, in their little skit entitled Mixed Drinks, are possessed with good voices and show a deal of comedy.

At the London Pavilion are appearing the New York Quartette, four girls who show talent in dancing, but, though I do not like to doubt them, they did not strike me as Americans.

I was informed that the charming soprano, Alexis Basseair, is the wife of the not unknown Charles Dandy, who has appeared in America in musical comedies. She is an Armenian by birth and very charming, too.

Dan Leno and Ida Rene are still the drawing cards on a capital bill.

John Doyle, who has been absent from the States some time, is returning shortly to join his old-time partner, Dan Crippins, after a separation of fifteen years.

Larry Leno and his wife sail next week on the *Grat Waldersee*, while Roberts, Hayes and Roberts take their departure from England next Friday on the *Cedric*. They expect to return next Spring.

Hugh Morton and Walter Fessler were callers at the MIRROR office to-day. Mr. Fessler, besides being on pleasure bent, is in search of some good melodramatic plays to add to his repertoire.

Emma Francis is now in full swing with The Prince of Pilsen company, playing the French maid with fetching style. Edna May is shortly leaving London for New York, and Happy Ward and Will West are sailing next week.

Alba and Arnold write me from Bordeaux that they are the headlines at the principal variety house, in their barrel-jumping act.

Last Sunday I paid a visit to Leon Morris' farm and found him in hard training. I may state that he has some wonderful jumping greyhounds, and he seems most enthusiastic in his work.

There is no better pick-me-up for London artists than a week end or Sunday trip on one of the new palace steamers which run to South End, Margate and Ramsgate, and also to Boulogne, Ostend and Calais. The catering is excellent and there is very comfortable accommodation on the boats. American artists visiting London should take advantage of these interesting and refreshing trips to the south coast.

On an ingeniously devised mechanical track at the London Pavilion a series of walking competitions will be commenced on July 4, the "world's lady champion" challenging all pedestrians and herself walking against time.

Happy Fanny Fields sailed last Wednesday on the *Baltic* next week.

THE WHITE RATS' PICNIC.

The White Rats had their annual Summer jollification on Sunday last at "Bide a Wee," the pretty country home of Eugene O'Rourke, at Pleasure Bay, N. J. A large number of the Rats and their friends gathered, and joy was unconfined from early morning until long after sunset. The feature of the day was a game of baseball. The White Rats nine consisted of George W. Monroe, Charles T. Aldrich, Frank Gardner, Fred Wayne, R. C. Mudge, James F. Dolan, John Le Clair, George Delmore, and Harry Stanley, and their opponents included Arthur Hill, Joe Birnes, Charles MacDonald, Eugene O'Rourke, "Artie" Dolan (the husky young son of James F.), Edward Kehoe, Will Gerdes, Jack Pennitt, and Major Burke. The game lasted for twelve innings and resulted in a tie, with a score of one to one. There was no regular umpire, the decisions being left to the women of the party, who sat on the veranda of Mr. O'Rourke's cottage and gave their opinions on the playing of the members in no uncertain terms. The game was full of many incidents, the most noteworthy of which was an attempt to steal third base by Eugene O'Rourke, while Will Gerdes was in possession of it. Gerdes weighs over 300 pounds and O'Rourke is by no means a sylph, and as Gerdes was in no

humor for running he decided to hold on to the bag. The result was a collision that beat any automobile smashup ever seen at Long Branch. At another time Monroe threw the ball to the home plate to cut off Wayne, who was trying to steal home, and Aldrich, who was at the bat, gave the ball a wallop that was good for three bags. The rules under which the game was played allowed little tricks of this kind. The best real work was done by Major Burke, who distinguished himself by some very good plays, and seemed disturbed when the other "boys" did not adhere to the League rules. After the game there was a grand banquet, and those who tried to spoil the fun by making speeches were cut down to the two-minute limit. The outing, taken all in all, was one of the most successful in the history of the White Rats, and those who were present will not forget it for many a day.

VAUDEVILLE IN BROOKLYN.

The weather last week was not the sort that makes the heart of the seaside manager jump for joy, but in spite of that the various resorts did a satisfactory business. At the Brighton Beach Music Hall Dan McAvoy was the headliner, assisted by several good-looking girls. Howard and Bland were entirely successful in their efforts to amuse, the piano-playing of Mr. Howard being especially well received. Louis Simon, Grace Gardner and company made a laughing hit in The New Coachman. The attractive Misses Delmore, Bedini and Arthur, smart comedy jugglers; Cartmel and Harris, Marinelli, and the vitagraph also scored. The bill this week is topped by Edna Wallace-Hopper and includes the Carter De Haven Sextette, Empire City Quartette, Harding and Ah Sid, Cliff Gordon, Mlle. Olive, Ethel Robinson, and the vitagraph.

Morrison's Theatre at Rockaway Beach started the season with a big boom on the Fourth, with a bill of rare excellence, headed by Emma Carus, whose deep, rich voice charmed her listeners completely. John C. Rice and Sallie Cohen, Sherman and De Forrest, and the Boscoe Midgets were applauded with great vigor, while the efforts of the Carter De Haven Sextette, Shean and Warren, Sailor and Barbarett, and Hoey and Lee completed a programme that left nothing to be desired. Another big bill of top-notchers is announced for this week.

Henderson's Music Hall at Coney Island more than held its own. It is a comfortable, cozy house, even in the wildest weather, and had a big share of patronage. Trolar, the strong man, continued as one of the big features, and his act aroused great interest. Ford and Wilson won many encores, and Mosher, Houghton and Mosher carried off their share of the honors. The long and interesting bill embraced the Melani Trio, Irving Jones, Garden and Somers, Marcus and Gattelle, Claffin Sisters, Edward Doyle, Cluet James, Valmore and Horton, Rose Carlin, Joet Morris, Deltorelli and Giliando, Belleclaire Brothers, and Beardsley Sisters. This week's list includes Miami Trio, Blson City Quartette, Drawee, New York Comedy Four, Regneaux' ponies, Gaston and Stone, Belleclaire Brothers, Sears and Sawtelle, Gates and Nelson, Deltorelli and Giliando, Lutz Brothers, M. J. Keeler, Franklin Wallace, Yvette, Flossie Allen, and Minnie Dupree.

The entertainers at Dreamland this week are the Barlow, Ford Sisters, Hodges and Launchmore, Everett Trio, the Seyons, Alexander Seaberts, Mike Rooney, Heinrich Smultz, Howard and Luellita, Dick Vrooman, and Melville Howard. A special feature is made of a performer named Georges Paupes, who allows himself to be placed in a glass coffin, swathed in 400 yards of flannel and submerged in water for the space of 172 hours, without eating or drinking.

The chief performers at Luna Park last week were Robert Stickney, Three Madcaps, Kitamura's Japs, Pantzer Trio, and the Five Flying Herberts.

Watson's Theatre closed on Sunday evening, after a successful season of forty-seven weeks. It will reopen after some alterations on August 15 with what Manager Watson promises will be the best stock burlesque company ever seen in Brooklyn. A benefit was given Elmer Tenley last evening, which was largely attended.

AL PHILLIPS INJURED.

Al. Phillips, who played the leading role in Fighting Bob last week at Proctor's 125th Street Theatre, was seriously injured at the first performance on Monday afternoon, during a spirited sword conflict that occurs in the first act. His opponent, through a miscalculation, sank the point of his sword into the fleshy part of Mr. Phillips' arm, just above the elbow, causing a very painful wound. A physician was summoned at once, but the hurt continued to give the actor much uneasiness during the entire week, as blood poisoning was feared. He continued to play his part, however, and succeeded in finishing the engagement, although the pain at times from the wound was very severe.

CIRCLE THEATRE WINS.

The New York Sabbath Society, through its secretary, W. S. Hubbell, and E. C. Parish, a member, made application some time ago to have the license of the Circle Theatre in this city revoked. The application was dismissed last week by Justice Gleicher, of the Supreme Court, on a technical objection raised by the attorney representing Percy G. Williams, manager of the theatre. The complainants alleged that the Sunday law had been violated on May 29.

NEW SKETCH TRIED.

At Proctor's Fifth Avenue Theatre last Sunday night a one-act sketch by Robert Stodart, entitled The Extraordinary Conduct of the General, was given a trial performance. The General was played by William McVay, who was good in the part, but did not know his lines. E. Barry played the Orderly with rich Irish humor, but Ceeli de Mille bore away the blue ribbon as the Boy. He was handsome, boyish, magnetic, flue, and reminded one very much of young John Barrymore.

ODETTE TYLER THE LATEST.

Odetta Tyler has decided to try vaudeville for a few months, and will shortly be seen in a sketch called The Maid, the Mouse and the Man. Next Spring Miss Tyler will appear in New York in a play entitled The Red Carnation.

VAUDEVILLE JOTTINGS.

B. F. Keith and his architect, Mr. Westover, of Philadelphia, were in Buffalo last week consulting over the finishing touches to the plans for the new Keith theatre, which will be erected on the site of the North Presbyterian Church on Main Street. The new house will be thoroughly dropped and will seat 2,300 people. The galleries will be supported by the cantilever system and there will be no posts. Madame Morelli, the fearless leopard tamer of Bostock's, is reported to be engaged to a member of the French nobility.

The Carson Sisters, who are at Proctor's Fifth Avenue this week, have two weeks of Summer parks booked on the Flynn circuit.

Rose Stahl has made a strong impression in The Chorus Lady, written for her by James Forbes, and has booked a long tour in vaudeville that will extend to the Pacific Coast.

Mr. and Mrs. Swickard have been doing very nicely during their tour of the English provinces, and have received press notices that are most flattering. They have been especially commended for their refinement.

Katherine Trayer (Mrs. J. Aldrich Libbey) was tendered a banquet on June 20 in honor of her birthday, by A. H. Truckenmiller, proprietor of the Truckenmiller Inn, at St. Joseph, Mo. Among the players present were Carleton and Terre, Burkhardt, Rice and Gilbert, and others, and the festivities kept up until a late hour. Libbey and Trayer continue to win praise for their rendition of the latest plays.

Al. Friend has returned to New York after a month's rest at West Baden Springs. During his stay he was presented with a gold-headed cane. He will be busy all Summer at the Old Mill, Fort George.

Al. Wals, the skatological expert, has made a most decided hit at the Paradise Gardens, this city.

The Tossing Austins write from Sydney, Australia, under date of May 30, as follows: "We opened with

Now being played by Le Hand and Clayton, Monroe, Mack and Lawrence, Howard and Bland, Gracie Emmest and Co.
Mr. and Mrs. Gene Hughes, Kime and Gotthold, Baker and Lya, Nelson and Milledge, Mack and Kiliott. Fred and Ben
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BIRMINGHAM, ALA.—Fast Lane Casino (Mor
Seamon, mgr.): Hamilton Gilt Edge Comedy co
opened week's engagement matinee 4 to crowded house
and S. R. O. at night. The balance of week the
weather was inclement, but good houses have pro
valued. The different teams together presented
sketch entitled "Papa's Boy," which secured
framework for the various specialties. It was
the kind work of several of the members was curtailed
it would be more pleasing. The co. consists of Clai
ton Frye, William McCall, Gus Leonard, Charlie

STAGE AND AMUSEMENT INVENTIONS.

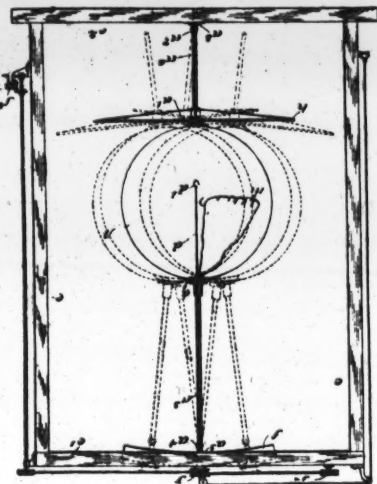
Prepared exclusively for THE MIRROR by H. B. Wilson and Company, Patent Attorneys, of Washington, D. C.

Emil A. Petching, of Lymanville, R. I., filed Sept. 15, 1903, an electric musical instrument, the combination of a plurality of scenic members, stationary contact members disposed adjacent to said scenic members, an electric bell disposed adjacent to said scenic



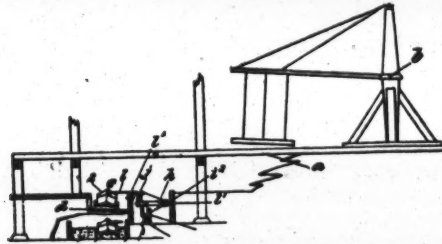
members, and a plurality of electric lights disposed adjacent to each of said scenic members, a source of electricity, wiring connecting said electric bell and said lamps with said source of electricity, and contact mechanism connected with said source of electricity and with said bell and said lamps.

Thomas W. Eck, of New York, filed Jan. 6, 1904, an amusement apparatus comprising a whirl made up of



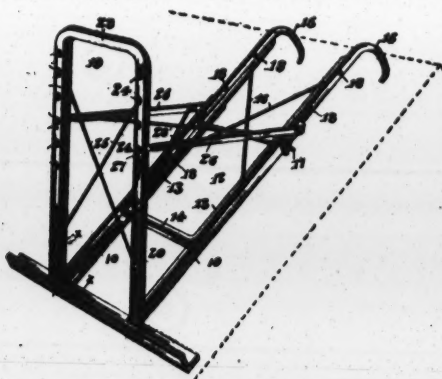
a plurality of frames secured one to another, each frame having wire netting surfaces stretched across the same.

Alfred F. Mueller, of Philadelphia, Pa., filed Dec. 29, 1903, an amusement apparatus of the class described, comprising a circular course consisting of water and inclined ways, a framework comprising a series of radial arms carrying circumferential strips,



roller-supports secured to the strips, angle-pieces pivoted to the arms, rollers journaled to the angle-pieces and adapted to track upon the supports, a plurality of conveyances connected with the angle-pieces, traveling wheels for the framework and driving means applied to said framework for imparting motion to the conveyances, substantially as described.

Simon C. Johnson, of Dekalb, Ill., filed Dec. 31, 1902, a structure of the class described, the combination with an inclined member, of a supporting member including spaced standards pivoted at their lower ends to the inclined member and consisting of angle-



iron, certain of the flanges of which are disposed transversely of the inclined member and have a vertical series of openings therethrough, and a platform member pivoted to the inclined member and having downturned hooks at its free end that engage in the openings of the standards.

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